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"THE GLORY OF THE SUN"

At the "Q."

Play in Three Acts by Jevan Brandon-Thomas. Produced at "Q" Theatre on Monday, October 19.

Celia Grant..Jean Forbes-Robertson
Mrs. Grant ..... Mary Rorke
Kitty Grant ..... Olga Dickie
Rev. John Harrison ..... Ivan Firth
Chester ..... Lindsay Gray
Mary Stirling..Amy Brandon-Thomas
David Marshall ..... Robert Haslam
Mr. Jamieson ..... Gerald Jerome

Presented by Messrs J. and D. de Leon, associated with Cecil Barth. This new play met with a particularly favourable reception. The dialogue is epigrammatic, the situations are striking and the environment bears the stamp of novelty. It is not altogether a very lovable family gathered at Mrs. Grant's house on the East Coast, for it contains all the active ingredients of an ultimate explosion. Here is a love-lorn widow, a jealous sister, a facetious flapper, and a romantic parson. Mrs. Grant is engaged in a tête-à-tête with the Rev. John Harrison and marriage is the topic of conversation. Her daughter Celia is affianced to David Marshall, and the lovers have quarrelled. Celia appears to revel in her self-imposed isolation. The Rev. gentleman is asked by Mrs. Grant if he will interview her other daughter, Mary Stirling, a widow. In the long ago this muscular ecclesiastic had been in love with Mary, but she married another, who died six months later. Mary has undergone a metamorphosis, so John faces the woman he loves and endeavours to ascertain the source of her unrest. Irritated by the Rev. John's cross-examination she bluntly refuses to tell him anything. His persistence, however, is not beaten down, and he begs Mary to confide her cares to the Almighty. The scene is one of exquisite delicacy. At this time the meteorological conditions undergo a change. The April sun disappears, clouds gather, and a typhoon bursts with a roar. Anxiety is felt for the safety of David Marshall, the betrothed of Celia, who is out yachting. The storm increases in intensity, and the Rev. John Harrison dons his oilskins and sets forth in quest of the young mariner. Meanwhile, a Mr. Harcourt has sent word that David's yacht, The Celia, has come in, and everyone feels reassured, but the storm does not abate and lightning, thunder, and the falling of trees bring the curtain down on this hapless family in Act One. In Act 2 the Scotch housekeeper, Chester, has entered the room to prepare a meal, when suddenly she is confronted by David Marshall in his dressing gown. David bids her summon the household and a moment later Mrs. Grant and her family are congratulating the shipwrecked boy on his escape. But when cross-examined as to his movements, David is evasive. Celia views him with suspicion, and tells him that if he prefers Mary Stirling he may have her. Later Mary sees David, and explains that she felt "he wanted some one to confide in." Thus encouraged David pours forth his tale of woe. He loves Mary madly, and has always loved her. But the big-hearted girl had given all her love to her dead husband, and is fiercely indignant that he should have been taken from her. David continues to plead, but no understanding is arrived at when the act concludes.

A sunny Sabbath morning opens Act Three. It is the breakfast hour, and Mary, who is the first to appear, is joined later by Celia. She inquires for David, but orders have been given that he "is not to be disturbed." Then Celia turns her guns on Mary. She denounces her as a rival. She knows of the tête-à-tête between them, and accuses Mary of treachery. Mary refuses to satisfy Celia, and this makes matters worse. The arrival of the Rev. John with Mrs. Grant, and the glorious April sunshine, appear to have a somnolent influence on the company. They discuss David's extraordinary appearance on the preceding evening, and decide that he should be summoned to the meal. The Rev. John goes, and returns to announce that David is not in his room. His bed has not been occupied. A Mr. Jamieson calls and declares that David is dead; that he (Jamieson) had carried the body during the storm from the beach to his little cottage the previous night. Celia is almost distracted, and charges Mary with having murdered David, after planning an elopement. The mystery to be solved was that if David Marshall was drowned in the afternoon, how could he appear in Mrs. Grant's house the same evening? Was it a miracle, or an hallucination? The audience is left guessing—and the sun shines. "The Glory of the Sun" is a play to think about. For the neophyte

(Continued in column 5.)

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"GROWING PAINS"

At the Ambassadors.

Play in Four Acts, by Booth Tarkington. Presented at the Ambassadors Theatre on Tuesday, October 20.

Mr. Baxter ..... Arthur Finn
Jape ..... Sheila Moloney
Mrs. Baxter ..... Margaret Moffat
William Sylvanus Baxter ..... Tom Douglas
Johnnie Watson ... Robert Wilton
May Parcher ..... Eileen Earle
Lola Pratt ..... Louise Prussing
Genesis ..... J. W. Wilson
Joe Bullitt ..... Robert Burnard
Mr. Parcher ..... Stafford Hilliard
George Crooper ..... Edwin Ellis
Ethel Boke ..... Gwendolen Hill
Mary Brooks ..... Ethne Honan
Wallie Banks ... James Dyrenforth

As the title suggests, Mr. Booth Tarkington's theme is adolescence. It is an interesting subject if treated with the insight of "Fata Morgana," but it was difficult on Tuesday night, when the play was presented at the Ambassadors Theatre, to summon up much interest in the growing pains of Willie Baxter, an over-indulged, sloppy youth of seventeen in a small American town. This young man, who was supposed to have based his ideas upon Sidney Carton, was a tiresome lad, insolent to his parents and unhealthily disinterested in anything but the stupidest girl we have met on the stage for some time.

For four Acts we were asked to concern ourselves with the emotions of this half-baked youth. At the end there was as little to recommend him as there was at the beginning, when he tried to induce his kindly parents to regard him as a man, and to buy him a dress suit. Of real psychology there was as little as there was plot in the play. The whole thing rambled on with Willie mooning about after a lisping, baby-talking, incredibly silly girl, or complaining when he was asked to help his mother, or else trying to sit on the precocious small sister, who seemed to have more brains than the rest of the family put together.

Of course, Willie is no more representative of American youth at seventeen than he is of any nationality at the same age. The author has not touched the fringe of the subject, and "Growing Pains" is just another sentimentalisation of a subject that called for a much keener treatment. The only person who appeared to be alive in the play was an old negro servant, who shuffled in and out quite amusingly in some of the scenes. The young sister, although brilliantly played by that clever child actress, Sheila Moloney, was too clever for words.

The part of the boy, Willie, is not good enough for Mr. Tom Douglas, an actor who can always give point and character to adolescence. He played with his usual instinctive sense of the stage, but he must correct his tendency to mumble his words, and also the curious habit, which may come from nervousness, of repeating phrases. He made the character as interesting as was possible in so featureless a part. Mr. Arthur Finn and Miss Margaret Moffat were good as the parents. Certain other crudely-drawn youths were well played by Mr. Robert Wilton, Mr. Robert Burnard, and Mr. Edwin Ellis. Miss Louise Prussing had one's entire sympathy as the irksome, lisping young woman, and other parts were nicely handled by Miss Eileen Earle and Mr. Stafford Hilliard. Mr. J. W. Wilson supplied refreshing relief as the negro servant.

(Continued from column 2.)

of the occult the play should offer many fascinations.

The production was finely interpreted by a particularly efficient company. Miss Aray Brandon-Thomas as the widow Mary Stirling, was always winsome, and in Act. II., the scene with David, she scored an absolute triumph. Miss Jean Forbes-Robertson played Celia with much charm, and is to be complimented on her success. Miss Olga Dickie was a facetious flapper as Kitty Grant and Jamieson, splendidly interpreted by Gerald Jerome, brought the scent of the briny across the footlights. The difficult rôle of David Marshall was impressively enacted by Robert Haslam. It is a capital bit of work and should enhance his reputation. Very delightful, too, is the Rev. John of Mr. Ivan Firth. He treated his lines delicately and conveyed an interesting picture of the lawyer-parson. Of Miss Mary Rorke it is superfluous to add that she carried the sympathy of the audience. Her Mrs. Grant afforded her many opportunities, and she was deservedly applauded. Quite good, too, in a small part, was Miss Lindsay Gray as a Scotch cook. The play is produced by Benrimo.

It is preceded by a song composed by the author of the play, and sung admirably by Mr. Frank Wilson Barrett.

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AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS."

WANTED, Nov. 2, 23, Dec. 7, 21, 28.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."
Feb. 15. May 24.

By arrangement with Robert Courtneidge.
"PADDY, THE NEXT BEST THING."
WANTED, Oct. 29 (three nights), Dec. 21, 28; Jan. 4-18; Feb. 8, 15.

By arrangement with Robert Macdonald.
"PEG O' MY HEART."
WANTED, Jan. 4, 11, 18.

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Bookings include: All Leading Theatres.
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No. 1 Company,
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Production and company direct from the Regent Theatre, London.

WANTED, Nov. 9, 16.

A. DOUGLASS,
Winter Gardens, New Brighton.

ARTISTS WANTED.

WANTED, Ladies' Train for pantomime engts. Apply, FRANK FERRY'S Agency and School of Dancing, 145, Wardour-street, W.

ARTISTS' WANTS.

WANTED, engagement by experienced Lady Skater and Pianiste; assist musical act or revue, etc. SKATER, 11, Marine Parade, Folkestone.

PANTOMIME ARTISTS' WANTED.

WANTED, Good Dame, Second Boy Chorus, Dancers, Musical Directors; comp. arr.; age, photos., lowest. PANTO. MANAGER, 88, Queen's-st., Ramsgate.

PANTOMIME ARTISTS' WANTS.

WANTED, Panto., by BROTHERS COSTELLO, Britain's Greatest Acrobatic Comedians. Wire, 111, Hurst-street, Birmingham.

MUSIC HALL ARTISTS' WANTS.

WANTED, November 9, 16, by SID SLIVERS IN "DOMESTIC MISHAPS."
Novel, Original, Acrobatic, Plate-smashing Comedy.
Different from all others.
My guarantee is success
Or no pay.
17, Lyric-road, Barnes.

WANTED Known, GRAHAM, The Original Lilliputian Wonder, The Human Marionette.
Big success, Shrewsbury and Doncaster, with Rupert Ingalese. Thanks to Mr. Ingalese for contracts on his return from Germany. Vacant Oct. 26 and November.
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WANTED Known, COMICAL WALKER, first-class Talking Clown, with good comic entries; also globe juggling speciality. Just finishing nine months' tour with the great Broncho Bill's Wild West Circus; vacant Nov. 2; wire offers. COMICAL WALKER, 6, Thornaby-street, Wolverhampton.

WANTED Known, ROLLO, assisted by Miss Lilla, on the High Rope, Nouveau Cirque, Paris, until further notice.

STAFF VACANCIES.

FANCY COSTUME DEPARTMENT.
WANTED, Immediately, exp. Assistants, Male and Female, to hire out and sell fancy dresses; knowledge of the theatrical business essential. Apply personally, any morning except Saturday, between 10 and 11 o'clock, or by letter to the Staff Manager, A. W. GAMAGE, LTD., 107, Hatton Garden, E.C. 1.

WANTED, Stage Carpenter, not over 35; used to stock company; permanent resident, town near London. State wages to Box 566, "The Era."

WANTED for Touring Trades Exhibition, good Man for Electrical Work and to assist with general work if required; must have expert knowledge of using an arc lamp and to be able to carry out the temporary lighting of stands neatly and efficiently. Fifty-two weeks in the year; one month's vacation on half wages, all fares paid; uniform provided. Single man preferred; copies of last three references, wages required, and all other particulars to MANAGER, Trades Exhibition, Royal Drill Hall, Derby.

STAFF WANTS.

WANTED, engt. by Stage Manager, Carpenter, own tools; understands electric and effects; vacant tour, permanency preferred. FRED BYLAND, 66, Bearwood-road, Smethwick.

WANTED, position as Manager by well-known man, at present in West-End London Hall, but desirous of change; nine years in Scotland's Premier Music Hall, and seven years' London experience.
Box 568, "The Era."

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SOLOISTS SUPPLIED.

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WANTED for small band, a first-class Musical Director (Pianist); must possess good library, and able to fit pictures perfectly. Also thoroughly experienced Violinist Leader and Repetiteur. Twice nightly, one matinee. Comfortable permanency to right men. State age, references, and actual moderate inclusive salary. Box 565, "The Era."

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WANTED, first-class Musical Directors. Terms, references, to JAZON & MONTGOMERY, 45, Lime-street, Liverpool.

WANTED Known, Treatise on Conducting (12,000 words), 1s. 8d. Invaluable to progressive M. D.s and bandsmen. E. R. COOPER, M. D., 23, Beech-ave., Blackpool.

WANTED, lady Violin Player, evenings only, salary £2 5s. per week, PICTURE PLAYHOUSE, Loughboro', Leicester.

WANTED, Solo Violin, excellent technique, broad tone, thoroughly conversant with standard overtures, Tavan, etc.; open Nov. 2; 6 nights, 2 matinees; comfortable and happy engt.; £4 weekly. Age, refs., to CONDUCTOR, 13, Upper Victoria-road, Clacton-on-Sea.

WANTED, first-class Violin-Saxophonist (Alto and Soprano) for well-known dance band. Apply DAVISON, 97, Mortimer-street, W.

WANTED, first-class Violinist for trio, Midlands; must have up-to-date library, and able fit pictures. Perm. post for right man. Age, exp., salary required, to Box 586, "The Era."

WANTED, Violinists and 'Cellists to send 1s. and 1½d. post and receive a Tuneometer; usual price 4s. each. This offer 1s for one week only, by way of advt. WILKINS, 72, Dallow-road, Luton.

WANTED, live Dance Violiniste, Saxophonist, Banjoist (doubling Violin preferred), and Drummer; also good Mandolinist and Guitar; also Accordian Player, must be smart, young, and dark (if poss.); ladies only; write or 'phone appointment. MAUDE EARLE, 22, Canterbury-road, S.W. 9. 'Phone, Brixton 3925.

WANTED, Violinist, good strong player (not leader); also good Trombone; tone and plenty experience essential in both cases; to open Monday next, 26th. Apply, with instrument, RIALTO PICTURE HOUSE, Enfield.

WANTED, first-class Violinist for Palace Theatre, Ramsgate; must be good sight reader and strong tone; open early as possible; terms and references first letter. G. CASEY, 13, Gerrard-street, W. 1.

WANTED, Violin Leader, also 'Cellist; 7 hours per day; males. Particulars, A. L. WARD, 2, Richmond Avenue, Sedgley Park, Manchester.

WANTED for Palace, Retford, commence Monday, Nov. 2:
Leader (not musical director),
Also 1st Violin and Double Bass.
Good sight-readers essential,
well up in tavan, standard overtures, etc.
Must be steady, reliable men.
Continuous nightly 6.30 to 10.30.
State age, experience, refs., and terms to
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WANTED for world cruise (five months' duration), brilliant Violin Leader, with large library; no uniform worn. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

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Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, etc., to the MANAGER at the above-mentioned Hall.

WANTED, First-class Leader.
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WANTED, Good Leader. State age and refs.
Apply MARSHALL.

WANTED, Violin Repetiteur for Midland cinema orchestra of 8; excellent opportunity for one entering the profession; state age and salary required. Apply A. R. C. M., Box 565, "The Era."

WANTED, Violinist Repetiteur, lady or gent. No Sundays. Call Tuesday morning, 10.30 to 11.30, PICTURE HOUSE, High-road, Leyton.

WANTED, experienced Repet. Violinist; audition 11.30 this morning. AMHERST HALL CINEMA, Dalston.

WANTED for cinema, good 'Cellist, lady or gent, for relief quartette, 3½ hours daily, no Sundays; must possess good tone. Age, refs., lowest, MUSICAL DIRECTOR, Electra Palace, Queen-street, Oxford.

WANTED, 'Cellist, Watford Super Cinema; matinees only, 3.30 to 5. Apply STUART, 52, Princes-ave., Watford.

WANTED, good 'Cellist, S.E. London; pictures.
M.D., 39, Brockill-crescent, Brockley, S.E. 4.

WANTED Known, good 'Cellist at Liberty. Write or Wire.
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WANTED immediately,
Flute and Clarinet,
Used to Varieties.
Terms, £3 10s. and fare.
State age and references
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WANTED, Flautist, high-class works, join orchestra, practice Wed. mornings, engagements. DON LAWRIE, 44, Gloucester-terrace, W. 1.

WANTED for Famous Line Band at present on Home Service, capable Clarinet Players. Applications invited also from other Instrumentalists, eligible either for enlistment or re-enlistment. Single men preferred. Excellent opportunity. Apply Box 448, "The Era."

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Long tour for good, reliable man.
Open at once.
Wire terms.
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This: Alexandra, Widnes.
Next: Opera House, Macclesfield.

WANTED, Saxophonist, used to Alto, Tenor, and Soprano, for West End theatre; terms, £7; permanency to suitable man. Apply Box 558, "The Era."

WANTED, First-class Men; Saxophones, Trumpets, 1st Violin, Trombone, Banjo, Drums, Pianist, E flat Sousaphone; must double; for tour; rehearse at once: London men only; photos.
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WANTED at once, Jazz Trumpet, Jazz Trombone, Jazz Saxophone, Jazz Banjo, Jazz Drummer, Jazz Sousaphone. Ladies only. Must be young. Send photograph, with full particulars of experience, to JOSEPH FENSTON & LEVIN, LTD., 6A, Maddox-st., W.1.

WANTED, for Regiment, home station, good Instrumentalists; opportunity for civilians or ex-Servicemen to re-enlist. Solo Cornet, B flat and E flat Clarinet, Euphonium, Bass, Alto Saxophone. Apply by letter only, Box 935, c/o HAWKES & SON, Denman-street, Piccadilly-circus, London, W.1.

WANTED, Cornet, with Municipal Orchestra experience, first-class player only; permanent if suitable. MUSICAL DIRECTOR, Olympia Cinema, Newport, Mon.

WANTED, for Band of Permanent Forces of Canada, good first Cornet Player; excellent opportunity for young man leaving Imperial Army. Apply, by letter only, Box 941, HAWKES & SON, Denman-street, Piccadilly-circus, W.1.

WANTED, Trumpet, must be good; 6 days, no Sundays; audition between 2 and 3 to-day (24th); terms £3 15s. PRINCE'S CINEMA, West Croydon.

WANTED, good Trombone, variety business; terms £3. Refs., age, MUSICAL DIRECTOR, Coliseum, Cheltenham.

WANTED, first-class Trombonist, to open Nov. 2; must be thor. exp. mus. com. revue, etc., or useless. M.U. terms. Permanency to right man. Strict sobriety essential. Write, with full pars., age, references, etc., to WILLIAM K. STEELE, Mus. Dir., Opera House, Coventry.

WANTED, lady Organist, to be able to play from 'cello parts; lowest terms; audition, Sat. at 3 p.m. MISS AILEEN MAULDING, M.D., Clarendon Cinema, Ashford, Middx.

WANTED, Organist for cinema; solo and orchestral work; 3-manual pipe organ. Lancashire district. Reply Box 567, "The Era."

WANTED, Mustel Organist, six evenings, two matinees; refs. and lowest terms. REGENT SUPER CINEMA, London-road, Portsmouth.

WANTED, for Band of H.M. 1st Btn. the Seaforth Highlanders, Pianist, Orchestral or Military Band Instrumentalists. Age limit 26. Splendid opportunities for young musicians to obtain thorough musical grounding and experience, or learn to double instrument. Regiment moving Aldershot January. Apply, giving particulars, to EDWARD GRAYSON, L.R.A.M., A.R.C.M., Bandmaster, Victoria Barracks, Belfast.

WANTED, a good Pianist, also a Violinist, for Crack Cavalry Band serving at home. Applicants required to enlist. Fine opportunity for young men to obtain tuition on wind instrument, and to study with view to entering Kneller Hall to qualify as Army bandmaster. Apply A. A. F. BOOSEY & CO., LTD., 295, Regent-street, W.1.

WANTED, first-class Dance Pianist to give practice lessons in dance rhythm and syncopation: London.
Box 550, "The Era."

WANTED, 1st-class Pianist (gentleman) for hotel orchestra on South-east Coast; must be thoroughly experienced in "straight" music (Tavan and Alder selections), also dance music; young and of smart appearance; commence Sunday, Nov. 1; permanent engagement to a good musician; state age, full particulars of previous engagements, photo, if possible, and salary expected. Box 590, "The Era."

SANDOWN, ISLE OF WIGHT.

WANTED, Piano, Violin, and Sax. Dance. Memorised. Photo and lowest first letter.
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WANTED, Solo Pianist, evenings, small hall; must fit from music; lib.; perm.
GAIETY, Newlyn, Penzance.

WANTED, expert Tenor Banjoist, first-class stroke rhythms executant, plictrum player and good reader; permanency; hotel; commence Nov. 9; age, refs., terms. Box 553, "The Era."

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Two French Horn Players, double by preference.
Saxophonist to double Baritone Sax.
Double Bass to double Sousaphone.
Will furnish Sax. and Sousaphone.
Ex-Army and Navy Men preferred.
Must be sober and of good character.

BURTON LESTER,
Empire Theatre, Birmingham.

WANTED immediately, Drummer, Orchestral, with Tymps, and full cinema effects; evenings only; state salary. MANAGER, King's Theatre, Exmouth.

WANTED, first-class Drummer (full kit) for cinema, 6 nights, 2 mats.; exp. straight, jazz, showman; good salary. Terms, kit, etc., to M. D., Empire Picture House, Kilmarnock.

WANTED, to open 2nd Nov., Drummer, with full kit, incl. Tymps., Glock., Tubular Bells (sharp pitch), and all effects, for cinema work; evenings only. Terms, references, to M. D., Empire Picture House, Huddersfield, Yorks.

WANTED, Drummer; must be able to sing; straight or jazz. Apply to 15, Newnham-street, Aldgate, E. 1.

WANTED, first-class Tympanist and Dance Drummer for hotel orchestra, East Coast, thoroughly experienced in standard works and jazz music; must possess a smart outfit; young and of very smart appearance; commence immediately; permanent engagement to a good musician; state age, full particulars of previous engagements and salary expected. Box 591, "The Era."

WANTED, Drummer, must be able to sing; straight or jazz. Apply 15, Newnham-street, Aldgate, E. 1.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas; low weekly terms. SPEARING, 6, Cumberland-mansions, West End-lane, Hampstead, N.W.

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WANTED, to form high-class Dance Band. Gentleman saxophonist desires to meet really brilliant Dance Pianist, and also either good Banjoist or Trap Drummer; must both be young 'Varsity or Public School men, resident in Central or S.W. London, sight readers and soloists, ready to do the necessary rehearsing and to help generally in promoting the interests of the Band. Write Box 556, "The Era."

WANTED, Brass Instrumentalists, revue stage band; age, refs., lowest terms, long tour. Box 559, "The Era."

WANTED immediately, first-class Musicians, cinemas: Violin Leaders, Organists, Drummers, 'Cellists and Orch. Pianists; males. Partics., 2, Brentford-street, Moston, Manchester.

WANTED, Tango Banda, Piano-Accordeon doubling Piano, Concertina doubling Violin, Saxophone, or Banjo; also good Guitarist. Call, CORSO, 28, High-street, Bloomsbury.

Dance Orchestras. London and throughout the Provinces.
WANTED for Christmas festivities, Entertainers of all kinds to communicate terms, vacant dates, and all particulars. State whether willing to work within 50 miles of home address. Write Box 564, "The Era."

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WANTED, a real smart Combination, Piano, Violin, 'Cello, Drums (with Tymps. and full effects); must be brilliant and have played together; excellent library; used to up-to-date cinema work; comfortable and permanent post for the right people.
Duds, please do not apply!
State where working, refs., and wages required.
Hours, from 6 p.m. to 10.15 p.m.
With matinee. No Sunday work.
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WANTED Known,
A WELL-KNOWN MUS. D.
VIOLINIST
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WANTED Known, Musical Director (Pianist) desires change; 12 years' experience cinema, variety, drama, etc.; age 35; present engagement as musical director, cinema, 2½ years; good library and references. Box 572, "The Era."

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WANTED, engt. by first-class Violin Repet. in first-class London orchestra. 140, Stanhope-st., Regent's Park.

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WANTED Known, VIOLINIST. 41, Westbourne-terrace North, Paddington, W 2. 'Phone, Padd. 3415.

WANTED Known, first-class Violinist, dance, odd nights or permanent; go anywhere. FOWLER, 163, Silver-street, Edmonton, N. 18.

WANTED Known, Eugene ERARD, Solo Violinist, M.D., disengaged; own superb picture fitting, library 4,000; theatre, cinema, variety; you cannot better experienced playing and fitting, it tells at the pay box; with or without own orchestra; best offers. 15, Cassland-road, Thornton Heath.

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WANTED by Violiniste, engt.; cinema expd.; library if pref. 39, Radcliffe-road, Hitchin, Herts.

WANTED Known, exp. Violinist, free for dep., cinema or dance. 2, County Grove, Camberwell. 'Phone, Brixton 1563.

WANTED, engts. by exp. Dance Violinist, evngs. only. H. J., 33, Rosenthorpe-road, Peckham, S.E. 15.

WANTED, engt. by young Violiniste with 6 months' cinema exp.; small salary for further exp. P. BERNSTEIN, 70, Hanbury-st., London, E.1.

WANTED, engt. by good and exp., smart, young Violinist, as first or repet.; can lead when required; good tone, refer.; distance no object. LEA HURST, Wellington-street, Matlock Bank, Derbyshire.

WANTED, engt. by Violinist and and Pianist (ladies); café or hotel, Bournemouth; experienced, good sight readers; moderate salary. Box 583, "The Era."

WANTED, by Violiniste and Orch. Pianiste, engt. (joint or separate); expd. cinema musicians; good refs.; £3 each for evens. only (mats. and lib. extra if pref.). V., 39, Radcliffe-road, Hitchin, Herts.

WANTED, engagement by second Violiniste, four years' experience. Miss W. SPARROW, 7, Rushford-road, Crofton Park, S.E. 4.

MUSICIANS' WANTS.

WANTED Known, good Violinist would play with Relief Pianist, some experience; small salary for further. Miss L. BOMFORD, 26, Milton-avenue, Highgate, N. 6.

WANTED by exp. young Gent., Violinist, perm. engt., lead or rep., cinema, within one hour's journey from here. C/o MINETTE, 95b, St. John's Hill, Battersea.

WANTED by young Lady Violinist, engagement, cinema, as Rept.; several years' experience; keen worker; terms moderate; London or suburbs. Box 555, "The Era."

WANTED, engagement by Violinist, experienced cinema, as repet.; £3 3s. per week, two shows nightly; expenses of audition. VIOLINIST, 33, Elswick-avenue, Deane, Bolton, Lancs.

WANTED, engt. by smart, young, first-class Violinist; dance or straight; good tone, thoroughly experienced; odd or series; would deputise; leader at Palais de Dance for some time. J. M. V., 62, Milton-road, Hanwell, W. 7. Ealing 3219.

WANTED Known, lady Violiniste, late London Coliseum, open to engagements for At Homes, Concerts, Theatre, or Cinema. Would also deputise. A. M. C., 11, St. Peter's-square, W.6.

WANTED, by exp. Violinist, doubling Alto Saxophone, and Clarinets (ex Guards), any business. 36, Dorset-street, W. 1.

WANTED, engt. by Violinist, double Tenor Saxophone; young, smart, experienced; excellent leader; real sax. tone; transpose, memorise; ex. refs.; audition willingly.—Box 502, "The Era."

WANTED Known, the Violinist (double cornet), for every dance, odd nights; would join band. J. F., 128, Allison-road, Harringay, N. 8.

WANTED by young exnd. Dance Violinist, engts. BERT CRANE, 30, St. Georges-rd., Regents Park, N.W.

WANTED by Violiniste, engt., 1st or 2nd, dance work or straight; would deputise; S. or S.E. Coast preferred. Box 466, "The Era."

WANTED by Dance Violinist, odd evening engts.; young, smart. D. W., 13, Dagnan-road, Balham Hill, S.W.

WANTED, by VIOLINIST (can double VIOLA), engagement, any business, Leader or Repet.
H. VERNON, 28, Lonsdale-road, Barnes, S.W. 13. Tel.: Riverside 1566

WANTED, engt. by exp. Violiniste (library); anywhere for permanency. 75, Summerley-street, Earlsfield, S.W. 18.

WANTED by exp. Dance Violiniste, doubling G banjo, even. engts., mid-week. 26, Spencer-road, Tottenham, N. 17.

WANTED Known, young Violinist desires position as Rep.; good tone; London; moderate terms. WAREING, 46, Cranbrook-road, Chiswick.

WANTED, engt. as Violin or Viola, M.U.; theatre or variety. J. N., 9, Levens-grove, Blackpool.

WANTED Known, Phono-Fiddle (Howson). Advertiser (first-class performer) would like to meet another with view to forming act. Write
JIM JOHNSON,
42, Culverden-road, Balham, S.W.

WANTED Known, Brilliant Violinist, late leader Eastbourne Municipal Orch., Brighton, etc., desires similar appointment. Box 574, "The Era."

WANTED, engt. by First-class Violinist-Leader, fully exp.; would deputise. 90, Ferndale-road, S. Norwood, S.E.

WANTED Known, well-known Leader-Violiniste at lib., deputy or dates, short notice; exp. straight or dance; own orchestra if desired. RUBY VERNI, 1, Lloyd-avenue, Norbury, S.W. Streatham 5404.

WANTED, engagement by
FIRST-CLASS LEADER.
L., 40, Brook-road, Stoke Newington, N. 16.

WANTED, engt. by first-class Violinist-Leader (soloist); cinema, resturant, or dance; London; deputising. VIOLINIST, 62, Hereford-road, Bayswater, W. 2.

WANTED, re-engagement by a Leader-Violiniste as Leader or Rep.; fully exp. in London variety, super cinema, and cafe work. VIOLINISTE, 177, Adelaide-rd., N.W. 3

WANTED Known, Violinist Leader, first-class, playing London cinema, disengaged 23rd; young, large library, can supply orchestra. Hampstead 1395.

WANTED by IRENE DE WITT, Violiniste-Leader, Deputising. 'Phone, Hounslow 1752 or daytime permanency, 36, Bulstrode-road, Hounslow.

WANTED, engt. by Leader-Violin (Gent.) and Pianist (Lady), joint, large library; exp. pictures and variety. 'Phone: 4659 Clissold. W., 13, Ellington-street, Barnsbury, N. 7.

WANTED, engt. by first-class Violinist Leader, fully exp. cinema, theatre, or café; would deputise. 49, Clemence-street, Burdett-road, E. 14.

WANTED Known, first-class experienced Solo and Orchestral Leader and 'Celliste dis.; large library; hotel or café; London. MARY HOLMES, L.R.A.M., 32, Russell-road, Palmers Green, N. 13. Wimbledon 1447.

WANTED, engagement by a first-class Violin Leader, young, smart; can be heard playing any day (except Tuesdays). LEADER, Elephant Picture Theatre, Walworth-road, S.E. 'Phone, Regent 1853.

WANTED Known, thoroughly expd. repet. Violinist available for deputising, evenings only. F. W. W., 305, Southcroft-road, Streatham, S.W.16.

WANTED, by Repet. Violinist, expd. any business; reasonable terms. VIOLINIST, 2, Shamrock-st., Clapham, S.W. 4.

WANTED, by Ex. Violiniste (Repet. or 2nd), position in cinema, £2 15s. a week. VIOLINISTE, 35, Brathwaite-road, Sparkbrook, Birmingham.

WANTE, by Lady Repet. Violin, Cinema Engt.; expd., and good tone; London only. Box 597, "The Era."

WANTED, engt. by 'Cello and Double Bass; cinema, hotel, etc.; 'Cello doubles Alto Sax. and Banjo. Double Bass doubles Banjo. BASSO, 101, Lady Margaret-road, N.

WANTED, engt., 'Cellist, young, experienced cinema; good tone, any business; would deputise. 'CELLIST, 65, Parma Crescent, Clapham Junction.

WANTED, engagement by 'Cellist, wide experience both cinema and theatre and ocean liners. CELLIST, 6, Eccleston-street, S.W. 1.

WANTED Known, expd. Orchestral 'Cellist dis.; any bus.; London only. VIOLET BRANSON, 61, Agate-road, Hammersmith, W. 6.

WANTED, by good 'Cellist, further orchestral experience; good references; 2 guineas weekly. Box 546, "The Era."

WANTED, engt. as 'Cellist, exp. cinema and music hall; age 37; could open Monday next. 'CELLIST, 36, Beach-street, Bare, Morecambe.

MUSICIANS' WANTS.

WANTED, engagement by well-known 'Celliste, free Nov. 1; 10 years' experience cinemas; good soloist; evenings only, £3 3s.; matinees extra. Write ÆOLIAN ORCHESTRAS, 5, Great Russell-street, W. 1.

WANTED Known, Solo 'Cellist (large repertoire), late symphony orchestras, invites offers; only high-class work entertained. Box 573, "The Era."

WANTED, engagement by 'Cellist; ex. refs.; experienced cinema, any bus. 'CELLIST, 10, Bond-road, S. Ashford, Kent.

WANTED, by 'Celliste, deputy work, regular or odd days; thor. exper. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED, by Orchestral 'Celliste (lady), engt. in tea rooms or light cinema work; London or district. Box 581, "The Era."

WANTED, by exp. Orchestral 'Celliste, engt. in restaurant or hotel, London; moderate. Box 584, "The Era."

WANTED, engagement by 'Cellist, 9 months' experience; no reasonable offer refused for further experience; London or suburbs. 17, Paragon, Ramsgate.

WANTED Known, 'Cellist, exp. cinema, rich tone, good technique, desires engt., evenings only, in London; North preferred. R. FABRY, 19, Barnard Hill, N. 10.

WANTED Known, 'Cellist disengaged; exp. variety, pictures, dances, etc.; age 35; experience 12 yrs.; would deputise. JAMES HART, 9, Westwich Gardens, London, W. 14.

WANTED, engt., exp. 'Cellist, in or near London; cinema; highest refs.; terms, £2 5s. Box 552, "The Era."

WANTED, engagement by 'Celliste; small salary for further experience; S.E. district preferred. Box 560, "The Era."

WANTED Known, exp. Solo and Orchestral 'Celliste dis.; hotel or café preferred; London. ELSIE PACKMAN, 94, Robinson-road, Tooting, S.W. 17. Wimbledon 1447.

WANTED, engt. by Double Bass; exp. any bus.; London dist. only. L. HOOKER, 3, Crunden-road, South Croydon.

WANTED Known, Sousaphone, combine Double Bass; good player; any business; odd engagements or regular. Box 595, "The Era."

WANTED, engts. by (prof.) E flat Alto Saxophonist; dance, cafe, and stage band; fully competent; sight reader, straight or jazz. E. S., 3, Laburnam-terrace, Grove-road, Mitcham. 'Phone: City 1811.

WANTED Known, Sax., E flat Alto, Soprano, Tenor. 41, Westbourne-terrace North, Paddington, W. 2. 'Phone, Padd. 3415.

WANTED by E flat Alto Sax., evng. engagements. LINFOOT, 85, Torriano-ave., Kentish Town. 'Phone: North 3447.

WANTED by Sousaphone, odd dates E. J., 66, Adeney-road, Hammersmith, W.C.

WANTED by Alto Sax., Odd Dance engts., booked Wednesdays and Saturdays with first-class West End band; fully exp. Box 551, "The Era."

WANTED Known, at liberty, two excellent Saxophonists, fully experienced, fine tone; good readers; lady and gent.; all instruments, low pitch; free Nov. 1 onwards. First-class offers only. Reply Box 589, "The Era."

WANTED Known, young Lady Saxophonist, E flat Alto, desires engagement; sight reader, good tone; tour or resident. Offers, 21, Aberdare Gardens, West Hampstead.

WANTED Known,
JOSE BOWERS, LONDON'S LEADING LADY SAXOPHONISTE, AND HER LADIES' DANCE BAND, are open for season's engagement; can be heard daily, Wembley Palace of Dancing; now specialising the Tango. 'Phone, Brixton 3586. Letters, 75, Lynette-avenue, Clapham Common, S.W.4.

WANTED, engt. by First-class Sax., Alto and Sop., dble violin; free Nov. 1; used to best work; go anywhere. 24, Noel-road, Birmingham.

WANTED, engt. by experienced Cornet and Trumpet; would travel or deputise, any business; small orch. preferred. Arnold N. HOOPER, 8, Latimer-street, Southampton.

WANTED, engt. by Cornet and Trumpet, any bus.; exceptional tone, sight reader. MUSICIAN, 28, Newington Butts, S.E. 11.

WANTED by Trumpet, engagements or odd evenings. J. B., 23, Cedar-road, Cricklewood, N.W. 2.

WANTED, engts. by young exp. Dance Trumpet, full mute effects, good showman; London only. 13, Balcombe-street, N.W. 'Phone: Padd. 2088.

THE ERA
BACK TO WEDNESDAY

In response to repeated requests of our Advertisers, the Proprietors have decided to return to WEDNESDAY as our day of Publication.

This change will allow Managers and Artistes better facilities for filling in early vacancies.

The ERA every WEDNESDAY, On and After NOV. 4th

Price as usual - - Threepence.

THE ERA

Offices: 35, WELLINGTON ST., STRAND, W.C.2

WANTED Known, superior Flautist, 35, concert, cinema, variety, piccolo soloist, both pitches, seeks change, London or provinces. Box 500, "The Era."

WANTED Known, Flute and Piccolo (Soloist) at lib. November 2.
WALLER,
Orchestra, Spa, Scarboro'.

WANTED, engagement by Flautist-Piccolo, soloist, any bus., anywhere; excellent refs. Address FLAUTIST, c/o 2, Wentworth-street, Peterborough.

WANTED, engt. by Flute and Piccolo, exp. all lines; good refs. 45, Elliot-street, Bradford, Manchester.

WANTED, by experienced Flautist, engagement. STEWART, 32, Jersey-street, Bootle, Liverpool.

WANTED, engt. by Flautist, exper. reliable any bus.; in town; either pitch. Box 593, "The Era."

WANTED, engt. by Clarinet, expd., sharp or flat pitch; disengaged. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED, engagements by well-known Clarinet and E Alto Sax, for straight and jazz; just concluded high-class restaurant engagement in London; experienced in all class of work. Write MERNICK, 28, Rectory-square, Stepney Green, London, E. 1.

WANTED Known, Clarionettist at liberty Sept. 2. GEO. SINCLAIR, Piccadilly Cinema, Manchester.

WANTED Known, Clar. Sax. (present in permanency 12 years) desires engt. Manchester or district; expd. all lines. Box 585, "The Era."

WANTED, by Solo Clarinet at liberty November 2, any business at A.M.U. rates; excellent references cinema and variety. N.B.—Soloist. Address Mr. GEORGE HILL, 2, Lifford-road, Doncaster.

WANTED, engt. by E flat Alto, doubling B flat Sop. Sax., London. SHERROTT, 55, Millbrook-road, S.W. 9. 'Phone: Brixton 1719.

WANTED, engagements for Alto Saxophone doubling Clarinet. READ, 81, Effingham-road, Lee, S.E.

WANTED, engagement by experienced Alto Sax., doubling Clarinets, high pitch; audition with pleasure.
Box 577, "The Era."

WANTED, engagements by Young Lady Saxophonist (alto, flat pitch); dances, receptions, stage, etc. VIOLETTE BRENNAN, 19, Pleasant-place, Canonbury, N. 1.

WANTED Known, Saxophonist, exp. tenor or alto, vacant from Sun., Oct. 25, to Sat., 31st; odd nights wanted. E. K., 16, Arthur-road, Stoke Newington, N. 16.

WANTED by Alto Sax., high or low pitch, doubling B flat Soprano, evening engts., dance; young, smart. 40, Bishop's-road, Fulham, S.W. 6.

WANTED, by Alto Sax., engts., London only; sight reader, young, smart. 'Phone: Riverside 2886. 78, Church-road, Barnes.

WANTED, by Alto Sax., high or low pitch, doubling B flat Soprano, evening engts., dance; Saturdays excepted. 40, Bishop's-road, Fulham, S.W. 6.

WANTED Known, MR. ALEX. E. BRITTON. E flat Alto Sax. and Clarinet. 106, Heath-st., Hampstead. 'Phone: Hampstead 3807.

WANTED, engts. by E flat Sax.; dances, hotels, etc.; straight or jazz; not open for Tuesday nights. 'Phone: Museum 6741. VAN WALWYK, 71, Grosvenor-road, Highbury, N. 5.

WANTED, engt. by First-class Trumpeter; latest effects, etc. TRUMPET, 20, Gladstone-st., Glossop.

WANTED by Solo Cornet, permanent sit.; ex. refs.; 12 years' exper.; own instrument; age 25. CORNET, 2, Ebbas Way, Epsom.

WANTED, good permanency by T. O. NOLAN, Solo and Orchestral Trumpet. 917, Garscube-road, Glasgow.

WANTED Known, good Trumpeter seeks engagement; read at sight. ROGERS, 207, Railton-road, Herne Hill, S.E.

WANTED, perm. engts. by 1st-class Jazz Trumpeter, young; dance or revue. 26, Austin-street, Ipswich.

WANTED Known, 1st-class Trumpet open for perm. or odd; straight or jazz; full mute effects. P., 31, Chichester-road, Edmonton, N. 9.

WANTED, engagement by young Trumpeter, Jazz or Straight; full mute effects; London or provincial. Box 594, "The Era."

WANTED, engt., ORCHESTRAL ORGANISTE-PIANISTE. MISS ROBINSON, 28, Vant-road, Tooting, S.W. 17.

WANTED, Provincial Perm. by Orch. Organiste (first-class); ten years best cinemas; all parts and arrangts.; very adaptable; would deputise. 24, Elm Grove, Hammersmith, W. 6.

WANTED, engt. by Orchestral Reed Organist; expd.; good reader; free Oct. 26; just finished two years' engt. MARIAN BONALLACK, 2, Bedford-road, Tottenham, N.15.

WANTED, engagement by Organist, pipe or reed, solo or orchestral; London or suburbs.
E. CRIMP,
16, Lodge-drive, Palmer's Green, N. 13.

WANTED, engt. by Orchestral Organiste (Harm.); 30s. evenings; London or suburbs. 75, Chardmore-road, Stoke Newington, N. 16.

WANTED, engagement by Organist (Mustel); town only. ROSE, 5, Tolmers-square, Euston-road, N.W.

WANTED KNOWN, THOROUGHLY EXPERIENCED, FIRST-CLASS ORCHESTRAL PIPE ORGANIST AT LIBERTY; LAST CINEMA ENGAGEMENT UNDER LIONEL FALKMAN, S. WALES; IMPROVISE IF REQUIRED; EXCELLENT REFS. BOX 561, "THE ERA."

WANTED Known, First-class Pianist liberty, resident, permanency only; ex. refs. CHAS. DAWSON, 26, Rawlins-street, Fairfield, Liverpool.

WANTED Known, Lady Pianiste seeks engt. (trio or soloist). CRANE, "Tresco," Connaught-road, Suffield Park, Cromer.

WANTED, engagement by experienced Pianist; cinema, varieties, restaurant, etc. W. WALL, 8, Highbridge Walk, Aylesbury; or 'phone 268 Aylesbury.

WANTED, engagement by competent Pianist, good reader; cinema or restaurant, South of London. Box 562, "The Era."

WANTED Known, competent Orchestral Pianiste, desires cinema work or deputising; mod. terms. LETROYE, 10, Hosack-road, Balham, S.W. 17.

WANTED, cinema, café engagement by smart, young Pianiste-Conductress, or would play under good leader. Box 598, "The Era."

MUSICIANS' WANTS.

WANTED by Gent. Pianist, two or three really good Musicians to join him, with view to engagements. Box 227, "The Era."

WANTED, engt. by First-class Pianist, reader and syncopater; young, good appearance. PIANIST, 15, Bloemfontein-avenue, W. 12.

WANTED, engagement by Brilliant Pianiste, willing to take low salary for further experience. 182, Highbury New Park, N. 5; or 'phone, North 983.

WANTED, engagement by First-Class Pianiste, Dance, Cinema, or Restaurant; dance work preferred; terms moderate. H., Hill House High-street, Billericay.

WANTED Known, A1 Dance Quartette—Piano, Violin doubling Sax., Banjo doubling Guitar, Drums—seeks afternoon engagements; tangos a speciality. SARTOR, 170, Hampstead-road, N.W. 1.

WANTED, by well-known Pianist with few odd evenings vacant, engagements, jazz or straight; full library. 'Phone, Museum 1095 any time.

WANTED, engt. by capable Lady Pianiste classic, light, or jazz; restaurant, dance, etc., London or suburbs; would deputise. Box 557, "The Era."

WANTED KNOWN, FIRST-CLASS DANCE PIANIST AT LIBERTY; JUST FINISHED 9 MONTHS' ENGAGEMENT WITH WELL-KNOWN STAGE BAND; EXCELLENT SIGHT READER AND MEMORISER; YOUNG, SMART APPEARANCE. PIANIST, 83, HIGH-ST., HAMPSTEAD, N.W. 3. 'PHONE: HAMP. 3482.

WANTED, engt. in cinema by first-class Orchestral Pianist (Gent.); would dep. DAVIS, 3, Shepherd's Bush-road, W. 6. 'Phone: Park 1720.

WANTED Known, good Pianist (aged 20) requiring further experience would accept moderate terms as orchestral pianist; London or country; would give audition London. Write Box 569, "The Era."

WANTED, offers, either as Pianist-Conductor or Orch. Pianist; dis. October 26; fully exper. revue, pictures, variety, dance bus. CAMPBELL, 40, Thomaston-street, Kirkdale, Liverpool.

WANTED, engt. by Orch. Pianiste and Violiniste (joint or separate), fully expd.; library if pref.; good refs.; Tavan etc. Box 579, "The Era."

WANTED Known, Relief Pianist (lady), thoroughly exp., wants cinema engt.; would deputise. Box 578, "The Era."

WANTED, engt. by brilliant Orch. Pianiste; classical and modern music; 10 yrs. experience. M. FABRY, 19, Barnard Hill, N. 10.

WANTED, engagement by experienced Lady Cinema Relief Pianist, London only. 72, Harlesden-gardens, Harlesden, N.W. 10.

WANTED Known, Relief Pianiste shortly vacant; ten years' exp. first-class cinemas; reliable dep. JEFFREYS, 32, York-[illegible], Twickenham, Middlesex.

WANTED engt. by thoroughly experienced Pianiste, late of Philharmonic Hall. DOROTHY MELLISH, 1, Great Quebec-street, W. 1.

WANTED Known, experienced Orch. Pianist dis. November 1. Miss KATE GURNELL, L.R.A.M., 33, Dennington Park-road, West Hampstead, N.W. 6. Tel., Hampstead 5082.

WANTED, Deputising, London only, by Pianiste-Organiste. BESSIE WELLINGS, 25A, Eynham-road, Wood Lane, W. 12.

WANTED, engt., thor. exper. Cinema Pianiste; South Suburbs. M., Carlton House, Carshalton-road, Sutton.

WANTED Known, Pianiste desires engagement, hotel, café, or cinema; just finished season contract Victoria Pier. Terms, etc., to PIANISTE, 35, Shaw-road, Blackpool, S.S.

WANTED Known, brilliant Relief Pianist, London or suburbs; would deputise; very reliable. L., 13, Burnley-road, Stockwell, S.W. 9.

WANTED, engt. by young Orchestral Pianist; terms mod. for exp. JACK GRAY, 18, Harewood-road, Merton, S.W.

WANTED, eng. by Orch. Pianiste, 10 years' exp., can double violin or viola; good refs. IRENE JOHNSON, A.R.C.M., 28, Bonham-road, Brixton Hill, S.W. 2. Brixton 3980.

WANTED Known, 1st-class Pianiste desires engagement in cinema, etc.; low fee for further experience. PIANISTE, 54, West Side, Wandsworth Common, S.W. 18.

WANTED Known, exp. Orch. Pianiste desires change; audition mornings. PIANISTE, 107, Fentiman-road, Clapham, S.W. 8.

WANTED, engts. by Dance Pianist, London; syncopator; sight. W., 13, Bradiston-road, W. 9.

WANTED by Pianist, Straight or Dance Work; evenings; library. PIANIST, 91, Moore Park-road, S.W. 6.

WANTED, engt. by Orchestral Pianiste, café, cinema; or as accompanist; experienced. Laurel Dene, Friern Park, N. 12.

WANTED Known, good Accompanist seeks Singers or Instrumentalists desirous of practice with piano; terms on application. G. R. O., 11, Biddulph Mansions, Maida Vale, W.

WANTED, engt. by expd. Pianist; 11 years' cinema exp.; would join small orch.; Mids. preferred. B. H. R., 20, Shakespeare-street, Long Eaton.

WANTED, a change by Dance Piano, Violin (double E flat Sax.), Banjo and Drums; 2 years present job; terms mod. H., 22, Pitt-street, London, W.

WANTED, engts. by good Dance Pianist, town, evenings; sight reader; would dep. Write P., 14B, Vera-road, Fulham, S.W. 6.

WANTED Known, REGINA DRUIFF, L.R.A.M., exp. orchestral and solo Pianiste, excellent sight reader, disengaged. 27, Thorngate-road, Maida Hill, W.

WANTED, by Leader and Pianist, engt. cinema; big library, mus. interludes. VIOLINIST, 14, Osborne-road, Finsbury Park, N.

WANTED, by Pianist, double Violin, engt., dance, hotel, etc. PIANIST, 14, Osborne-road, Finsbury Park, N.

WANTED, engagement by Lady Pianiste, hotel or café. J. N., 188, High Holborn, W.C. 'Phone, 1985 Gerrard.

WANTED Known, DOROTHY RICE. L.R.A.M., well-known first-class Orchestral Pianiste, just finished summer season and desires engt.; would deputise. 77, Belgrave-road, S.W. 1. 'Phone, Victoria 1825.

WANTED Known, ERNEST BENN, Solo and Orchestral Harpist (late Max Erard's Co.); disengaged; excellent refs. 25, Hinderwell-road, Scarborough.

WANTED, engt. by Banjoist, an experienced musician, dance or solo, sight and memorise; terms right; series or odd dates.
BANJO, 159, Lupus-street, Victoria, S.W. 1.

MUSICIANS' WANTS.

WANTED Known, TOMMY LOWFORD, Tenor Banjoist Four F.'s Dance Club, L. G. Wilms Hawaiian Stars, Harmonicals, etc.), through misunderstanding, liberty for some Sats. and odd dates. 11, De Beauvoir-square, Dalston, W. 1.

WANTED, engagement, Dance Banjoist, smart, young, good reader. H. SANDERS, 109, Goldhawk-road, W. 12.

WANTED Known, G. Banjoist, dance engagements, odd nights or permanent, go anywhere, good rhythm, smart, vocal. W. R., 58, High-street, Hornsey, N. 8.

WANTED by smart Syncopated Dance Banjoist, odd or series. MAUDE EVANS, 12, Alexandra Villas, Finsbury Park, N. 4.

WANTED, Known, Dance Banjoist at liberty; tenor and long arm, full chords and great rhythm; alleged vocalist; cheery appearance and personality; terms right. BRYCE, 145, High Holborn, W.C. 1. 'Phone: Museum 5187.

WANTED, engts. by expd. Banjoist; double Guitar. J. B. WATSON, 26, Torrington-square, W.C. 1.

WANTED, engagements by Experienced Dance Banjoist. H. F., 9, Earlshall-road, S.E. 9.

WANTED, engts., Banjo, doubling E flat Alto. BROOKS, 101, 5th-ave., W. 10. 'Phone: Willesden 3258.

WANTED, engagement by expd. Tango Dance Guitarist; also double on Guitar-Banjo; absolutely correct chords and rhythm. Address Box 542, "The Era."

WANTED, engt. by Banjo Tenor, double Violin, Viola; good reader. 155, Sumatra-road, West Hampstead, N.W. 6.

WANTED Known, JACK POWER, Dance Banjoist, would double on fiddle if required, go anywhere; audition any time. 'Phone, Riverside 2910. 70, Beryl-road, Hammersmith, W. 6.

WANTED Known, Banjoist, playing leading Midland hotel every week-end, free for odd dates; expert reader; all parts; strong tenor voice. CHARLIE POWER (Riverside 2910), 70, Beryl-road, Hammersmith.

WANTED Known, Banjo desires join dance band; evenings; willing practice; London area. Box 588, "The Era."

WANTED, engagements by experienced Banjoist, late Finchley Casino; own parts. A. E., 43, Sibley-grove, East Ham.

WANTED, by Dance Banjoist (G), engagements; own parts; correct chords and rhythm; series or odd dates. Box 576, "The Era."

WANTED, by Banjoist
(G and tenor), engagements.
Odd, perm., or dep.
Distance no object.
May be heard broadcasting along with the "Newton Dance Orchestra" this afternoon (4.15—5.15) from 2ZY.
JACK BAILEY, 42, Langworthy-road South, Weaste, Manchester.

WANTED Known, First-class Tympanist, Drums, Glock Bells, Xylophone (Soloist), excellent musician; young, smart showman; liberty Nov. 16; first-class offers only. BERNARD MEDCALF, Orchestra, The Pier, Llandudno.

WANTED by Vocalist Dance Drummer, perm. or odd engts.; young, good appearance; West End experience Box 582, "The Era."

WANTED BY 1ST-CLASS DRUMMER, M.U., TYMPS., BELLS, GLOCK., ETC., ENGAGEMENT, CINEMA; LONDON PREFERRED. 'PHONE: EAST 3288. WRITE, ROBERT SOESAN, 24, GLADESMORE-ROAD, SOUTH TOTTENHAM, N.15.

WANTED Known, Drummer, 26, tall, smart, own car; go anywhere; well booked, has few vacant dates. City 2105. 60, Thornfield-road., W. 12.

WANTED, engagement by Tymps. and Double Drums; experienced all lines, reader, performer; evenings only. DRUMS, 4, Cressy-place, Stepney Green, E. 1.

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Southend-on-Sea,
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BIRTHS, MARRIAGES & DEATHS.

DEATHS.

COLLIER.—On Oct. 15, at 193 Queen's-road, Bayswater, Harry Whitfield Collier, aged 78, third and beloved son of the late Madame Collier. Interred at Finchley Cemetery, Oct. 19.

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"CRISTILINDA"

At the Garrick.

New Play in an Introduction and Three Acts, by Monckton Hoffe. Presented at the Garrick Theatre on Wednesday, October 21.

RESPECTABLE PEOPLE.
H.H. Prince Ernest Victor of Holstein-Weiningen ..... Reginald Denham
Lord Llanelly ..... Allan Jeayes
The Bishop of Uttoxeter ..... Ernest Ruston
The Marquis of Leith ... Ivo Dawson
His Worship the Mayor of Hammerpool ... Alec F. Thompson
Sir Julius Samoon ... Hector Abbas
Mr. St. John Ponsonby ..... Denier Warre
H. S. Tucker, M.P. .Ernest W. Parr
Father Reaney.....E. Ashley Marvin
Colonel Thackeray Martyn ..... Lawrence Hanray
Policeman ..... Ernest W. Parr
Chauffeur ..... Godfrey Winn
Yokel ..... Maurice Berkeley
Mr. Inkelthorpe..Lawrence Hanray
DISREPUTABLE PEOPLE.
General Christopherson ..... Allan Aynesworth
Frederick ..... Stanley Groome
Rapho ..... Cyril Vernon
Martini ..... Frank Freeman
Iky-Mo ..... Denier Warren
Albert ..... Stanley Groome
Harold ..... Cyril Vernon
Froggy ..... Pollie Emery
and
The Lady Cristilinda...Isobel Elsom

The "Introduction" to Mr. Monckton Hoffe's new play, presented by Mr. Leon M. Lion and Entertainments Productions, Ltd., at the Garrick Theatre on Wednesday last, left one expectant. We are shown a public meeting at the Magnifidrome Palace of Varieties, Hammerpool, the occasion being the presentation of a hippo hippi to the Catholic Church of St. Etheldreda by a wealthy self-made peer, Lord Llanelly. There is a real live Prince present, and the other characters—an Anglican bishop, the Catholic priest, a Labour member, an art dealer, the Mayor, and a sporting nobleman—are neatly and amusingly etched in. It was quite entertaining, and we left Hammerpool with a well authenticated picture of St. Etheldreda by the famous Florentine painter.

Then we went back "ever so many years ago" when Christopherson's Royal Circus was in its palmy days. We see the beautiful Lady Cristilinda, the daughter of the pompously proud proprietor and the star turn, and are soon aware that she is in love with Martini, the lightning portraitist, who has joined the caravan because he has seen the lovely circus rider in the ring. Martini is really Theodore Thackeray Martyn, an aristocrat, who should be pursuing his studies as a painter, and in his spare time he has painted a picture of the woman he adores in the manner of the old Florentine painters. This is sold for twelve pounds to a Jewish dealer called "Ikey-Mo," who never disguises the fact that he intends to fake it up as an old master, and the two young people swear quite willingly that they will divulge the source of the portrait. The twelve pounds will enable them to marry, but their happiness is upset by the arrival of the young man's father, Colonel Thackeray Martyn. He sees the girl alone, and by the usual stage arguments he induces her to give up her lover. Finally he succeeds, and she writes the usual sort of letter about a love-affair with another man and retires heartbroken to her sorrow.

Many years pass and Christopherson's is on its last legs. Its proprietor keeps his pride, but has no money to pay bills, and the lovely Cristilinda — although as beautiful as ever— is now a cripple. To them comes "Ikey-Mo," who reveals the story of the presentation of the Santa Etheldreda—which is, of course, Martini's picture — to Hammerpool. The proud Christopherson is inclined to yield to the proposed blackmailing scheme, but Cristilinda refuses to be involved. To her the picture stands for the only beautiful thing in her life, her love for the painter; it is its sanctification, and she wants to think of it being reverenced by the people who visit the church. So she stuns the disreputable "Ikey-Mo" with her crutch, obtains the receipt that Martyn signed for the payment (an important piece of evidence) and journeys to Hammerpool. There, in the Catholic Church, she astonishes the experts who have gathered to decide the authenticity of the picture and pleads so eloquently for it to be left in its place that she gains her point.

It is a charming idea, but the author has overladen the play with excessive sentimentality. The various and familiar stage clichés have been used without relief, and, of course, no one believed in Cristilinda or her picture; therefore, it was not possible to be concerned with its ultimate fate. A play of charm and sentiment might have been evolved out of the notion, but we were given a display of somewhat garish Christmas-card prettiness and sentimentality.

Miss Isobel Elsom, who had all the spiritual beauty for the part, played hard for our sympathy and occasionally touched a note of genuine pathos. She was perfect in the love-scenes with Martini, who was freshly handled by Mr. Frank Freeman. Mr. Allan Aynesworth made a rich, memorable figure as the circus proprietor, and others of the "disreputable people" were cleverly and distinctively filled in by Miss Pollie Emery, Mr. Cyril Vernon, and Mr. Denier Warren. Mr. Lawrence Hanray can be congratulated upon his two performances, the Colonel in the first act, and the amusing old picture expert in the last. The characters at the public meeting were brightly acted and cleverly differentiated by Mr. Reginald Denham (who also assisted Mr. Lion in the production), Mr. Allan Jeayes, Mr. Ernest Ruston, Mr. Ivo Dawson, Mr. Alec. F. Thompson, Mr. Hector Abbas, Mr. Ernest W. Parr, and Mr. E. Ashley Marvin.

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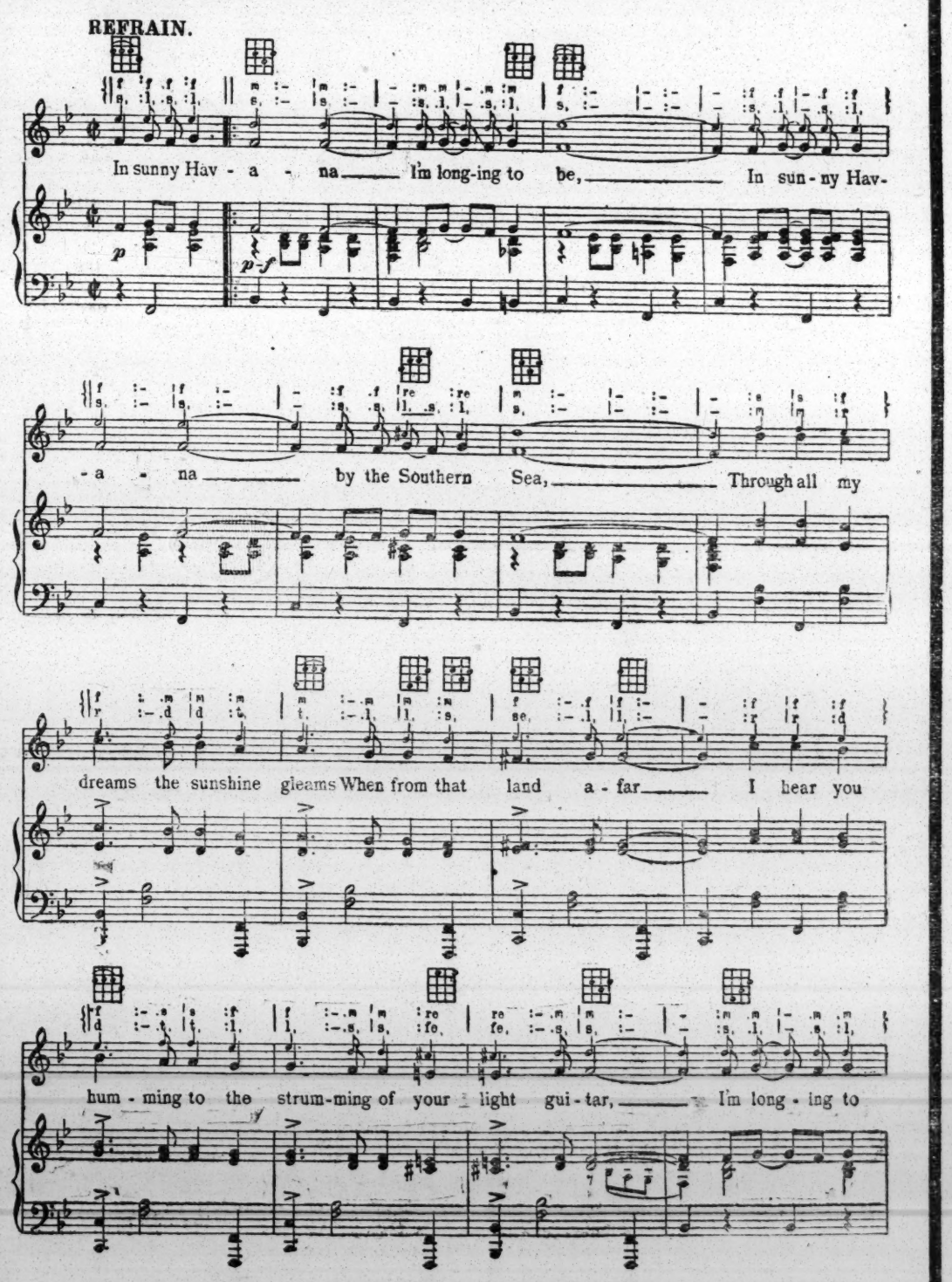
REFRAIN.
In sunny Hav - a - na I'm long-ing to be, In sun - ny Hav-
- a - na by the Southern Sea, Through all my
dreams the sunshine gleams When from that land a - far I hear you
hum - ming to the strum-ming of your light gui - tar, I'm long - ing to

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"PADDLIN' MADELIN' HOME"
"SAVE YOUR SORROW"
"SAN FRANCISCO" **"SALLY'S COME BACK"**
"WHEN MY SUGAR WALKS DOWN THE STREET"
"I'LL TAKE HER BACK"
"HAY! HAY! FARMER GRAY"
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THEATRICAL GOSSIP.

"Lullaby"—Unveiling of Irving Tablet—"Carry On, Sergeant"—New Experimental Theatre.

"Lullaby."

On Friday, November 6, Mr. Anthony Prinsep will present at the Globe Theatre a play by Mr. Edward Knoblock entitled "Lullaby." It is a strong drama, dedicated to "The women that men have forgotten." It was produced a little over two years ago in America, and was a great success. Moreover, it caused a great sex controversy, as it dealt with the life of a woman from childhood to old age. The action of the play commences in 1859 and ends in 1925.

Miss Margaret Bannerman will impersonate the woman. The play is in thirteen scenes, and Miss Bannerman is on the stage in every scene except one.

With the exception of one scene, "Lullaby" is a costume play. The scenery is being painted by Joseph and Phil Harker, and Stanley Bell will produce.

Unveiling of Irving Tablet.

On Saturday, October 31, at 2.30, Sir John Martin-Harvey will unveil the memorial tablet to the late Sir Henry Irving, at Irving House, Keinton Mandeville, Somerset. The tablet, which has been designed by Sir G. Frampton, R.A., is inscribed as follows: "Here was born Henry Irving, Knight, Actor, 6th February, 1838. This memorial was set up by his fellow countrymen, and unveiled by John Martin-Harvey, 1925."

"Carry On, Sergeant."

Captain Bruce Bairnsfather's new revue, "Carry On, Sergeant," is to have its premiere on Wednesday next, October 28, at the New Oxford Theatre. The revue is in two acts and twenty-eight scenes, and is produced by Mr. Fred Leslie, under the supervision of Captain Bairnsfather, who, together with his wife, has designed the dresses, scenery, etc., while Mrs. Leslie is responsible for the training of a special troupe of dancing girls. Jack Hylton's Californian orchestra will be a feature.

The part of "Ole Bill" is again to be played by Johnny Danvers. Others in the cast are John Kirby, Miss Jean Leicester (who is to play the part of Maggie), Macbeth and Keely as Alf and Bert, Ethel Beard, Danny Brooker, Keely and Aldons (speciality dancers from Australia), and Captain Bairsfather, who will appear as "himself."

A New Experimental Theatre.

On Friday, October 30, Molly Veness and Peter Godfrey will open the Gate Theatre Salon, a new experimental theatre, at 28, Floral Street, Garrick Street, W.C.

The Gate Theatre Salon has been established for the purpose of developing the theatrical arts generally.

The first play to be produced (at 8.15) will be Susan Glaspell's "Bernice," followed by "The End of the Trail," a play in one act by Ernest Howard Culbertson.

During the season play from the works of Eugene O'Neill, Luigi Pirandello, Moliere, Ibsen, Strindberg, Jacques Copeau, and John Masefield will be presented.

Incorporated Stage Society.

The Incorporated Stage Society have prepared an interesting programme for the season. Next month they will present "Brand," Ibsen's five-act play, and subsequent pieces will be "Exiles," by James Joyce; "Ivanoff," by Anton Tchehov; and "Le Cocu Magnifique," by Fernand Crommelynck. Membership of the Society can be secured by application to the Secretary at 36 Southampton-street, Strand, W.C. 2.

Adieu to Drama.

The Broadhead Players at the Royal Osborne Theatre, Manchester, gave their final performance of the 1925 season after a long and successful run of 20 months of twice nightly plays. They concluded their season with the well-known drama, "Her Luck in London." The last night will ever remain a pleasant memory to those who were present. Numerous beautiful presents were handed up to Miss Ethel Bracewell, who has proved so popular with this Oldham-road house. Others who received presents included Madge Trevelyan, Violet Ray, Atholl Douglas, and May Newel.

At the fall of the curtain the audience joined hands with the artistes and sang "Auld Lang Syne." Mr. Percy B. Broadhead is to be congratulated on his great effort to revive the drama which has been such a great boon to the old dramatic actor. Although the Osborne closes its doors on drama, Mr. Broadhead intends to reopen the theatre again in the autumn of next year. In the meantime the artists will strengthen the remaining three companies which are running at the King's Theatre, Longsight, Crown Theatre, Eccles, and the Bury Hippodrome.

Renaissance Theatre Plans.

Having successfully launched their autumn cycle with "The White Devil," the Renaissance Theatre will present on Sunday, November 15, Wycherley's masterpiece, "The Plain Dealer," which is based on Moliere's "Le Misanthrope." The Scala Theatre will again be used. Esmé Percy is producing.

"The Desire For Change."

Following is the cast of "The Desire For Change," a three-act comedy by Francis Neilson; to be produced at the Playhouse Theatre on Monday.

Henry Shifnal Severn ..... Arthur Wontner
Hon. Gilbert Berwick ..... Edward Breon
Eustace ..... Martin Sands
Horace ..... Frederick Lloyd
William Peters ..... Harcourt Williams
Countess Sucha ..... Margaret Halstan
Clara Berwick ..... Josephine Wilson
Margaret ..... Mary Clare
Gerta ..... Joan Garstin
Louisa ..... Barbara Morley Horder
Rose ..... Doris Littell
Detective ..... Geoffrey Dunlop

"The Good Old Days."

"The Good Old Days," the new romantic musical play in three acts written by Oscar Asche, with music by Percy Fletcher, will be produced and presented by Oscar Asche and Lily Brayton at the Gaiety Theatre on Tuesday next. The cast will be as follows:—

Samuel Crop ..... Norman Williams
Prudence ..... Eve Gray
William ..... Roy Emerton
Brummel ..... Pope Stamper
Harkaway ..... Haigh Jackson
Sternhouse ..... Leyland White
Hawker ..... Warwick Bates
Lady Blank ..... Constance Groome
Lord Blank ..... John Clifford
Viscount Montague ..... Richard Hatteras
Lady Mickey ..... Margaret Cochran
Michael Morgan ..... Hugh E. Wright
Huntsman ..... Bert Downs
Nightingale ..... Pedro Branco
Earl of Jawleyford ..... Oscar Asche
Countess of Jawleyford ..... Laura Smithson
Mr. Dumble Nunting ..... Alfred Paumier
Doctor Muggins ..... Ivor Barnard
Rev. Nathaniel Monk ..... Gordon Harker
Blogge ..... Leonard Calvert
Miss Prout ..... Paula Cinquevalli

Act I.—The Courtyard of The Mitre, Oxybridge.
Act II.—Hangman's Cross (where four roads meet).
Act III.—The Supper Room at The Mitre.

Scenery modelled and painted by Joseph and Phil Harker from illustrations by Cecil Aldin; duels staged by M. Phillip Bertram; dances arranged by Espinosa; and orchestra under the direction of Percy Fletcher.

King's Theatre, Hammersmith.

One is so accustomed to associate Mrs. Patrick Campbell with tragedy, that it comes almost as a shock to find her taking a leading part in a farcical comedy, as she is doing this week at the King's Theatre in "The Adventurous Age," by Frederick Witney. In this she takes the part of a middle-aged woman of a strongly romantic nature, who wearying of her placid married life, longs to do something exciting and out of the common. This longing is satisfied for the moment by the advent in her home of an attractive young Scot, Dr. Hamish Melhuish, cleverly taken by David Clyde, while her husband Leonard Rivers is equally interested in a young visiting girl Mavis Gore (Catherine Lacey). The result is that their two children Nicholas (Ormiston Miller) and Barbara (Betty Moore) have a very thin time.

Mr. Bannister Howard's Plans.

Mr. Bannister Howard, who is at present on the Riviera taking a well-earned rest before a busy season commences, has arranged for the third successive year to produce at the Grand Theatre, Croydon, pantomime, "Robinson Crusoe." He has also arranged to produce last year's record Croydon pantomime "Cinderella" at the New Theatre, Cardiff.

In addition to these he will be associated from Christmas, with Messrs. Tom Walls and Leslie Henson and Jack Waller and Herbert Clayton in the touring companies of "It Pays to Advertise," also by arrangement with Tom Walls and Henson, he will send out a company of the Aldwych Theatre success "A Cuckoo in the Nest," also two companies of "Tons of Money." He and Mrs. Bannister Howard are also taking an active part on the committee for the great Armistice Ball at the Albert Hall on November 11. Mrs. Bannister Howard will act as one of the judges with the Duchess of Sutherland, the Marchioness of Linlithgow, Miss Gladys Cooper, and Sir Gerald du Maurier.

Autumn Engagements at Oxford.

Mr. S. C. Darrill's announcement of autumn engagements at the New Theatre includes a personal visit of Lydia Kyasht in "A La Russe"; Macdonald and Young's companies in "No, No, Nanette," and "Lilac Time" (including Courtice Pounds); "The Man With a Load of Mischief"; the farcical comedy, "Just Married"; a personal visit from Lyn Harding in "Ordeal"; also a visit of the Trix Sisters in the new revue "Tricks." The Ternis programme concludes with a personal visit of Miss Eva Moore in Noel Coward's comedy, "Hay Fever."

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Fred Reynolds—Friday, Oct. 23.
H. B. Warner, Monday, Oct. 26.
Lewis T. Casson—Mon., Oct. 26.
John Donald—Monday, Oct. 26.
Ion Swinley—Tuesday, Oct. 27.
J. D. Beveridge—Wednesday, October 28.
H. A. Vachell—Friday, Oct. 30.
May Stuart,—Friday, Oct. 30.
F. B. O'Neill—Saturday, Oct. 31.
Rosina Filippi — Saturday, October 31.
Sara Allgood—Saturday, Oct. 31.
Madge Crichton — Saturday, October 31.

The Late William Littlejohn.

By the death of William Littlejohn, the dramatic author, his many friends in the profession have suffered an irreparable loss. As a young man (he was born and educated in Dublin) he achieved a great reputation as a reciter of his own poems, and among his books were "Realistic Recitals," "Rays of Reason," "Pilot Poems," and "Mad," the last named being recited by Sir Henry Irving. In association with Miss Jane Seymour he ran a series of Saturday popular concerts at the Lambeth Baths, Browning Hall, Hammersmith, Kingston, etc. Of later years he was connected with the Edison-Bell Company.

Fellowship of Players.

To-morrow (Sunday) evening at 8, the Fellowship of Players will present at the New Scala Theatre, Shakespeare's comedy "Twelfth Night, or What You Will," with the following company:—

Orsino ..... Nigel Clarke
Sebastian ..... Godfrey Winn
Antonio ..... Frank Vosper
Valentine ..... Frederick Harker
Curio ..... Noel Goodwin
Sir Toby Belch ..... Alfred A. Harris
Sir Andrew Aguecheek ..... Frank Darch
Malvolio ..... Guy Le Feuvre
Fabian ..... Cyril Nash
Feste ..... John Laurie
Sea Captain ..... Arnold Pilbeam
First Officer ..... Arnold Pilbeam
Priest ..... Geoffrey Wilkinson
Olivia ..... Lydia Sherwood
Viola ..... Fabia Drake
Maria ..... Paulise de Bush

The producer is George R. Foss, lately of the Old Vic.

"On With the Dance!"

Charles B. Cochran has re-engaged Nigel Bruce for the second edition of "On With the Dance!" at the London Pavilion, which is to be named "Still Dancing."

CATHOLIC STAGE GUILD

Annual Meeting.

The annual Actors' Mass took place on Tuesday morning at Corpus Christi Church, Maiden Lane, by kind permission of the Rector, the Rev. J. M. Kearney, and there was a large attendance, which included several well-known members of the profession.

In the afternoon the annual meeting of the Catholic Stage Guild was held at the Strand Theatre, kindly lent for the occasion by Mr. Arthur Bourchier. Mr. Billie Leonard presided, and there was a good attendance, the majority of whom were ladies.

The Chairman, in opening the meeting, spoke of the advantages offered by the Guild to touring Roman Catholic actors and actresses, and said he thought it was up to West End members of the profession to give it their support. The priests visited the theatres, and were always ready to listen to the troubles of Guild members. He felt that he could not stress too much the benefits of belonging to this society, and he thought that all religious denominations should support it.

Miss Etheldred St. Barbe, Secretary of the Guild, spoke of the growth of the movement. With the exception of one year their income, she said, had been steadily increasing since 1919 and their numbers had also grown, there being now 993 ordinary members; 89 had joined in the past year. The officers of the Guild were trying to do what they could in the way of arranging social entertainments, in their endeavour to further the objects of the Guild. They were very grateful to the priests for all they had done for the Society. It was not, she added, a business undertaking. She appealed to all present to induce all they could to become members of the Guild, and to give every assistance that was in their power.

Mrs. Balvaird-Hewett (Hon. Director of the Wardrobe Department) stated that during the past year they had received several parcels from abroad. She referred to the difficulties which artists with a small income had in providing the necessary things for themselves. Also, she said, they had been enabled to start a library which was now of quite a respectable size. Miss Ethel O'Shea was the librarian. The speaker emphasised the hard work it was for beginners on the stage to dress well and live well on a minimum wage of three pounds a week, and said that what was wanted was more clothes—clothes for women, men, and children.

Mr. R. P. Gladstone, treasurer to the Club Sub-Committee, referred to the proposed formation of an Actors' Club, and said the sum which had been fixed as a minimum before they could actually start the institution, was £600. He had had several people offer to guarantee ten pounds each for this purpose, and he appealed for fourteen more people to do the same to complete the list. Various entertainments had also been promised in aid of the Fund. He was quite sure that everyone would consider that the club would do a great deal of good in connection with the work of the Stage Guild.

Miss Molly Balvaird-Hewett gave some interesting particulars in reference to the Retreats which were open to actors and actresses in need of retirement and rest, and said that their warm thanks were due to the nuns who had given such kind help.

The Rev. Father Edmund Lester made a powerful appeal for funds. If the cause was good, he said, the Catholic people would help. It could not be denied that the Guild was in low water, and what was wanted was a foundation—say, a sum of £2,000 in the bank, the interest on which would provide £100 a year. There were eight hundred priests in the Guild, and each should have little difficulty in raising £1 per year.

Mr. Barry Obo pointed out that the Guild made no distinction between the actor and the variety artist as regarded membership. They should all help, and he promised to do what he could to make the Society known.

Mr. J. J. Bartlett moved a vote of thanks to the chairman, and speakers, the Rev. Father Kearney, Mr. Arthur Bourchier for the use of the theatre, and other friends who had assisted. Miss Margaret Mackenzie seconded the proposal, which was carried.

During an interval three songs were sung by Miss Miranda Palma. A collection was made for the funds of the Guild.

THE ERA

BACK TO WEDNESDAY

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Ben Greet Academy of Acting.

Owing to a severe attack of neuritis and consequent temporary breakdown of health, the Principal of the Ben Greet Academy (Miss Lilian E. Simpson) is leaving England for a recuperative holiday in Italy. In her absence, the Academy will be in charge of the vice-principal, Mrs. E. Raymond Lee.

WINTER GARDENS' (NEW BRIGHTON) BIRTHDAY.

The 18th Anniversary.

On Monday evening last the Winter Gardens, New Brighton, attained its eighteenth birthday, and on this festive occasion a crowded audience, including the Mayor and Mayoress, the Council members, and leading residents, enjoyed an excellent performance of "Bachelor Husbands." Prior to the production, Mr. Albert Douglass, of the Winter Gardens, made a few remarks in celebration of the birthday of his theatre. He sketched in his speech the history of the Winter Gardens from its birth, and told the audience that in its early days the enterprise was a failure, being run at a dead loss for several months. "The tide began to change," added Mr. Douglass, "when I persuaded Mr. Irving, Mr. Edward Terry, Miss Ellen Terry, and other old friends to come down to New Brighton and appear in new productions. These and other famous artists played to tremendous business, and since then, as the theatrical world knows, the Winter Gardens at New Brighton has become one of our most popular provincial theatres. During its highly successful career, the theatre has been visited by practically every star on the English stage, and frequently, London productions open their provincial tour here. Several managers regard the Winter Gardens as an exceptionally lucky "try-out" date—a recent instance was "No. 17," produced by Mr. Leon M. Lion at New Brighton, and now one of the outstanding successes of the London season.

It is interesting to note that the Winter Gardens—first opened on October 19, 1907—seated 700 people. It was rebuilt in 1910, and now has a seating capacity of 1,200. The theatre is at present being entirely redecorated both in front and behind, and a most imposing list of attractions has been arranged for the autumn and winter seasons.

"THE SEAGULL"

At the Little Theatre.

Comedy in Four Acts by Anton Tchechov. (Translation by Constance Garnett). Presented by Philip Ridgeway at the Little Theatre on Monday, October 19, 1925

Irina Nikolayevna Arkadin ..... Miriam Lewes
Konstantin Gavrilitch Treplev ..... John Gielgud
Pyotr Nikolayevitch Sorin ..... Hubert Harben
Nina Mihailovna Zaretchny ..... Valerie Taylor
Ilya Afanasyevitch Shamraev ..... Ralph de Rohan
Polina Andreyevna ... Iné Cameron
Masha ..... Margaret Swallow
Boris Alexeyevitch Trigorin ..... Randolph McLeod
Yevgeny Sergeyitch Dorn ..... Alexander Sarner
Semyon Semyonitch Medvedenko ..... James Whale
Yakov ..... Jack Lennol
A Man Cook ..... Noel Goodwin
A Housemaid ..... Gipsy Ellis

In "The Seagull," which—thanks to Mr. Philip Ridgeway's enterprise—was presented at the Little Theatre on Monday there is a typical collection of Tchechov characters. As in "The Cherry Orchard" and "Uncle Vanya" these unhappy people are at cross purposes with the world and each other. Their love affairs go athwart, no one by any chance marries the right person; the country folk long for the town; the successful novelist's one ambition is to live by a lake and fish all day, and so on, and so on. It is all disillusionment; but despite the surface strangeness of the characters the whole thing is vital and moving. "The Seagull" is a slice of life from a Russia that no longer exists, and it is the author's amazing achievement that he has transplanted these apparently remote beings into a play, so that to-day in England they seem more like human beings than the run of people one sees in the conventional theatre.

At the background of this play is the lake over which the seagull soars freely and happily until it is brought down by the ruthless gun. The bird is not so satisfying as a symbol as the Cherry Orchard, which still strikes one as a rather better play. The inevitable destruction of the beautiful trees and the break-up of the estate gave a firmer, more binding interest to all the characters in "The Cherry Orchard." In "The Seagull" the interest is somewhat more scattered. Nevertheless it is a great play and has some scenes of really acute beauty and power, as for instance the one in the third act, when Konstantin asks his mother to change his bondage, with the tender emotion of the beginning and the absurd pettiness of the quarrel that follows.

Behind all of Tchechov's work is, of course, his penetrating irony and, what is so often overlooked (mainly because our producers take the plays with an almost deadly seriousness) an acute sense of the comedy of these hysterical, introspective people. All the time Tchechov is reminding us how near is comedy to tragedy.

Mr. A. E. Filmer in the production has not altogether appreciated the comedy in "The Seagull," nor has he been able to harmonise the characters as well as they were in "The Cherry Orchard," for instance. Although with one or two exceptions the parts are cleverly and sympathetically played. It would be difficult to better Mr. John Gielgud and Mr. James Whale as the self-conscious young playwright Konstantin, and the equally self-conscious schoolmaster, both of whom seemed to revel in unhappiness. Nor could we imagine the part of Masha, who wanders disconsolately through the play, being better acted than it was by Miss Margaret Swallow, a clever actress. Miss Miriam Lewes, although a trifle too slow and deliberate for so temperamental a creature as the actress, Irina, had some rich, coloured moments. Miss Valerie Taylor expressed the bright tensity and emotion of the young girl Nina with great power and wonderful sympathy. It was an extremely well balanced and moving performance. Mr. Alexander Sarner was good as the philosophic doctor, and Mr. Hubert Harben gave an amusing and very human study as the discontented Sorin. There were also well touched-in portraits by Miss Iné Cameron and Mr. Ralph de Rohan.

"THE BOOM."

Lancashire Comedy in Three Acts, by James Lansdale Hodson. Produced at the Rusholme Theatre, Manchester, on Monday, October 12.

Roger Shaw ..... Arthur W. Belt
Nancy ..... Lilias Waldegrave
Helen ..... Margo Duff
James ..... John Citroen
Daniel Phipps ..... Percy Foster
Sir Raglan Mortimer ..... Douglas Jefferies
Richard Webb ..... John A'Beckett
Dr. O'Grady ..... Oliver Crombie
Peter O'Grady ..... Robert Ginns
Ned Robinson ..... Fred Owen
Sarah Jane ..... Beryl Nixon

Mr. James Lansdale Hodson's play, "The Boom," purports to depict a set of Lancashire characters, in circumstances occasioned by the frenzy of mill-buying in the February of 1920. Roger Shaw has the offer of a fabulous sum for his Treetop Mill at Oldham — a sum which, as his ladylike second wife points out, would enable him to retire to Society life in London, the kind of thing she desires; but Roger, being of the crude, sensible, rough-spun Lancashire breed, will not listen to persuasions of that sort. When Sir Raglan Mortimer, a London financier, arrives to press his offer, Roger refuses to sell, much to his wife's chagrin. The boom in mill-buying, therefore, does not promise to benefit the household of Roger Shaw. Much less so when, the same evening, the Treetop Mill takes fire and is burned out, Shaw having been, in addition to this, too busy to see to the mill's insurance. It is to be understood that Roger had married his second wife in the belief that she was a widow. Now it transpires that she was a divorcée, and her former husband was no other than Sir Raglan Mortimer. During the fire, Roger's friend, Daniel Phipps, hears Sir Raglan trying to persuade Mrs. Shaw to go back to London with him. This, however, the lady refuses to do. Phipps afterwards tries to induce Mrs. Shaw to tell her husband the truth, but she prefers to evade it. The downfall of the mill then leads Sir Raglan Mortimer to give Roger Shaw the management of the neighbouring Firefly Mill, and instal Roger's son, James, as a salesman. Sir Raglan himself takes the reins of government of this new mill he has acquired, but proves himself an out-and-out speculator and gambler, a drinker, and a racing man, bringing serious losses instead of gain to the concern. During a disagreement between him and Roger, the latter's wife is mentioned, and Sir Raglan alludes to things which he could not know unless he were, or had been an intimate friend of the lady. In the midst of a heated challenge, Mrs. Shaw herself appears; and it is now that she is obliged to confess her past relationship to Sir Raglan. There is, out of this, a probability that Roger's daughter, Helen, will leave home, but Mrs. Shaw decides to go instead. So far as man and wife are concerned, however, this separation is averted by Daniel Phipps' confession of Mrs. Shaw's fidelity to her husband, which he had overheard when she was tempted by Sir Raglan to leave him; and so Roger decides that his wife shall stay, whether his daughter chooses to go or not.

It is a story rather conveniently dovetailed by the long arm of coincidence, but, apart from the credibility or otherwise of all its details, the dialogue and the action are brisk and enlivening, and the characterisation is distinctly good. Mr. Arthur W. Belt played the rôle of Roger Shaw with extraordinary naturalness and vitality; and the pleasing and comfortable personality of Daniel Phipps, his friend, was delightfully embodied by Mr. PercyFoster. Miss LiliasWaldegrave as Mrs. Shaw, and Mr. Douglas Jefferies as Sir Raglan Mortimer furnished a valuable contrast in type from the Oldham characters, while adding some dramatic verve to the plot; while among the remainder of a competent cast, smart work was added by Miss Margo Duff as Helen, Mr. John Citroen as James, and Miss Beryl Nixon as Sarah Jane, a servant. The play was thoroughly enjoyed, and the author answered a well-deserved call.

"White Cargo," now at the Prince's Theatre, celebrates its 600th London performance on Monday next.

BETWEEN OURSELVES.

By "ADAM."

Mr. Gillespie is to address the Gallery First Nighters' Club on "Are Theatre Prices Too High?" The answer is on the knees of the gods.

Walford Bodie's revue, "Fun On An Ocean Liner," which is rapidly being booked for next year, is certainly full of good noceans.

"Wanted to Buy. Babes, stripped, must be good and cheap, or would hire."—Advt. Quite a nu-departure.

I hear that a certain very old gentleman living in Edinburgh who started to walk to Wembley last Christmas is very annoyed at the decision not to continue the Exhibition next year.

"The Income Tax Man" is at Llandudno this week. He must be used to Wales.

A contemporary declares that "if British damatists are organised they can hold their own anywhere." About time, too, after the bad spell.

Judging by the success of "Money for Jam" it must be a distinct Tickler.

"The artistic temperament is like measles," says a writer. A decidedly rash assertion.

Perhaps it would not be altogether kind to say of "Growing Pains" that "That's the stuff to give 'em."

Miss Belle Harding states that "the Tango is now so modified that anybody can learn it quite easily." But the great difficulty is to get them to.

"All artists belong, or should belong to one big family," says Miss Sophie Tucker. Admirable philo-Sophie.

"And in the end James marries the merry window," writes a film gossiper. A paneful sequel.

At Stamford, a combined Corn Exchange and music hall is being erected. Both corn and chaff will be exchanged in the same building.

THE REALM OF MUSIC.

MISS CATHERINE STEWART.

A new singer, Miss Catherine Stewart, made a success at her first recital in the Wigmore Hall. For some time at the Royal College of Music, Miss Stewart has studied latterly with Mme. Kirkby Lunn. Her voice is a genuine contralto, and by the way she uses it one sees that she has the singer's instinct. Added to that she has been well trained. The most has been made of the natural beauty of the voice, and few contraltos singing to-day have an easier method of production. She gave a notably good performance of Bach's "All praises to the Lord," and her interpretations of German and English songs showed taste and intelligence. Piano solos by Miss Kathleen Long—who plays Mozart delightfully—varied the programme. The accompanist was Miss Ethel Attwood.

MISS MURIEL NIXON.

It was a first recital that Miss Muriel Nixon gave at Æolian Hall. But she did not seem too much of a novice. She came scatheless through the test of a group consisting of Bach, the Elizabethans Dowland and Bartlet, and Vaughan-Williams' "Mercileess Beauty," and it was possible to enjoy her singing of Mozart, though here there were reservations to make. Only maturity can get all there is to be got out of "Dove sono." Her voice, a light soprano, is sweet and ringing, and so well poised that she can play on it as a flautist on his flute. Some folk-songs at the end were prettily done, but in a style better fitted for the intimacy of the drawing-room. Broader strokes are wanted in a big hall. There was distinction in the accompanying of the Hermitage String Quartet.

MISS EDITH FEHR.

At Æolian Hall a dramatic recital was given by Miss Edith Fehr, who until lately has been a distinguished student at the Royal Academy of Music. Her programme, exacting enough, began with a group chosen from works by Herrick, Michael Drayton, Ben Jonson, and Spenser, and included a scene from "Romeo and Juliet" and Rosetti's "The King's Tragedy." To a pleasing voice, capable of a good range of colour and expression, Miss Fehr joins a lively sense of rhythm and movement and an intelligent appreciation of the thought behind the words. Naturally enough, there is still room for artistic development, but the native talent is there. Assistance was given by Miss Lilly Phillips, a violoncellist of ability, and by Miss Hinda Phillips in the capacity of accompanist.

MR. JOHN ALVEY TURNER'S CONCERT.

Many of the foremost players of plucked strings appeared at Mr. John Alvey Turner's concert at Wigmore Hall last Saturday. Their performances were as full of fascination as is every sort of exhibition of skill brought to the point of perfection. And so the audience—a very large one—evidently thought, for the evening was a long-drawn-out tale of double, triple, even—in the case of Mr. Joe Morley, a master of his craft if ever there was one—of quadruple encores. Of the banjo family several members appeared, the "Tonetube" tenor being played by Mr. Mario De Pietro, who in another part of the programme again worked his admirers into a delirium of admiration by his performances on the mandoline, the zither banjo by Mr. Alfred D. Cammeyer in solos and duets with Mr. Bernard Sheaff, and by Mr. J. G. Harris, and the old-style banjo by Mr. R. Tarrant Bailey, Jr., billed as "the 16-year-old lightning banjoist," and Messrs. Claude E. Day and Edward Fairs. These in addition to Mr. Morley's performances on the same instrument. Further, there were the contributions, also much appreciated, of the Cramer Trio (Mr. A. F. Cramer, Mr. A. Leslie, and Miss Babs Randall), players on the steel guitar, guitar, and ukelele respectively, and "songs at the piano" from Miss Hilda Bertram, an attractive artist. Mr. Cyril Weller, cheerful and indefatigable as ever, played the accompaniments.

ROYAL COLLEGE OF MUSIC.

Reversing the usual order of things, the programme at the Royal College of Music chamber concert began with a modern work—Glazounov's "Four Novellettes," and ended with a classic—Beethoven's Quartet for Strings in F major, Op. 18, No. 1. Each was given the competent kind of performance expected at these concerts, and there was little if any difference in merit between the playing of the quartet of ladies in the first, consisting of Leila Hermitage, Mary Gladden, Joyce Cook, and Helen Just, and that of the mixed company in the second, which included Reginald S. Oakley, John Robinson, Mary Gladden, and Audrey Piggott. Another item that not only promised but actually brought enjoyment was a trio of Scotch part songs. These were sung by Doris Banner, Gladys Gosling, William Herbert, and Philip B. Warde. The blend of the voices was pleasing, the diction clear. In addition there were piano solos played by Jean Cotton, who in pieces by Albeniz well realised the composer's intentions, and singing from Constance Moolman.

MISS MAUD ANDERSON.

At the Grotrian Hall a violoncello recital was given by Miss Maud Anderson. Sammartini's Sonata in G, as arranged by Joseph Salmon, showed her playing in the best light. The style was clean, the tone refined and easily flowing. Temperamentally, too, the player seemed to be in accord. Elsewhere in the programme, and more especially in a Brahms work, the need was felt for rather more decision and boldness. Mr. George Reeves, besides sustaining his part with all the ability expected of him in the two sonatas, gave some pianoforte pieces by Granados and others. Another pleasant interlude was provided by the singing of various songs by Miss Dora Stevens, a soprano with a pure tone and a fresh, charming style.

ROYAL ACADEMY OF MUSIC.

The following awards have been made at the Royal Academy of Music:—

The Elizabeth Stokes Open (Supplementary) Scholarship (Pianoforte), to Dorothy Valentine Manley (a native of Blackburn). The adjudicator was Madame Elsie Horne.

The Walter Stokes Scholarship (Tenors), to Wilfred Thomas Miles (a native of Ystradgfodwg). Frank Southwell being very highly commended and James Topping and Thomas R. A. Hanson commended. The adjudicators were Messrs. Henry Beauchamp, Marcus Thomson, and Arthur Thompson (chairman).

A competition for the Emma Levy (Open) Scholarship for pianoforte playing and the theory of music will take place at the Royal Academy of Music on or about Thursday, January 7, 1926. Candidates, who must not be younger than 15 and not older than 20 on the day of the competition, must produce a written statement to the effect that they are of Jewish parentage and that they have been brought up in the Jewish religion. Forms of entry must be returned to the Secretary, with fee, certificate of birth, etc., not later than Monday, December 21.

RONEO OPERATIC SOCIETY.

Measured by the applause and innumerable encores, the new Roneo Operatic Society's first production—of "Merrie England"—at the Guildhall School of Music theatre last week might have been reckoned an overwhelming success. And, as a matter of fact, it had features that lifted it above the general standard of amateur performances. One of these was the playing of members of the Royal Albert Hall orchestra, who, under the direction of Mr. Douglas Hopkins, a conductor full of enthusiasm, did the fullest justice to German's tuneful score. Nor was there anything of the amateur about the performance of the part of Walter Wilkins by Mr. Howard Cundell, who, of course, is no stranger to that stage. To say that he was the life and soul of the piece is not too much. Others of the principals, with the exception of Miss Lilian Rundle, the Queen Bess, and Miss Edna May (a mezzo contralto) as Jill, were inclined to put quantity before quality. No doubt it is a laudable ambition in a singer to desire to give all that he or she has, but to try to give more is to overstep the mark and land in disaster. Still there were agreeable moments in the singing of Miss Dorothy Auliff (Bessie Throckmorton), Mr. Laurence Turnpenny (Sir Walter Raleigh), and Mr. Jack White (Earl of Essex). Miss May Auliff acted brightly as the May Queen, Mr. George Phipps, the Silas Simkins, ably seconded Mr. Cundell, and Messrs. Mortimer, Reed, Parsons, and Atkins made the Four Men of Windsor appropriately merry. Others who rendered good service were Mr. Charles Brown, Mr. Leonard Hughes, and Mr. Sidney Jones. The dances arranged by Miss Chrissie B. Nevill were prettily performed, the solo of Miss Nora Jager deserving a special word of praise. Musically, the chorus did excellently. They have been taught to "mind the beat." But they may be reminded that an important part of their duty is to convey an impression that all that happens on the stage is as fresh to them as to the audience.

Throughout there was evidence of the care and understanding given to the details of the production by Mr. Arthur C. Chapman.

VIOLIN AND PIANO SONATAS.

Mr. William Primrose and Mr. Rae Robertson, appearing in partnership at the Wigmore Hall, gave enjoyable performances of two sonatas for violin and pianoforte, Brahms in D minor and the first of Delius. The central place in the programme was occupied by Mozart's Violin Concerto in G. This was played by Mr. Primrose (with Mr. Ivor Newton in the pianoforte part) in impeccable style. He has made great strides of late. The andante was perfect in feeling, and the tone and execution here, as in the other movements, left nothing to be desired. For his solos Mr. Robertson chose Debussy pieces and some studies of Chopin, and played them with admirable understanding.

MISS FRANCES CLAY.

Miss Frances Clay, after a long absence, sang at the Æolian Hall. It is surprising that she is not heard more often in public in this country, where a contralto of her type is always so much admired. She was warmly applauded for her singing of a group of old songs, which included Gluck's "Che farò," and Handel's "Cangio d'aspetto." Brahms' "Zigeunerlieder" were another interesting feature. Some violin solos were contributed by Mr. Miroslav. The accompaniments were played by Mr. Herbert Dawson with his usual tact and neatness.

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Further particulars from General Secretary.

At the BOSCOMBE Hippodrome the evergreen "Casey's Court" shows that it can more than hold its own with the modern revue, and has drawn splendid audiences. The cast is a strong one and includes Will Murray as Mrs. Casey.

At Her Majesty's Theatre, WALSALL, "Katja the Dancer" is the attraction. Miss Dorothy Hersee, a delightful soprano, plays the title rôle, and Mr. Arthur Filmer, a fine baritone, essays Prince Carl. Others in the cast are Doris D. Espe, Betty Fay Stewart, Arthur Filmer, Gerald Hamilton, Stanley Brereton, and Scott Harrold. At the Grand Theatre the Wes-nel Productions present "Grumbles of 1925." The cast includes Neil Nelson, Hale Sisters, Six Dacone Girls, specialities by the Five Jocks.

FROM THE PROVINCES.

WILL CORRESPONDENTS PLEASE NOTE THAT IN FUTURE THEIR REPORTS AND BILLS SHOULD REACH US ON MONDAY.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; Bus. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—"Lightnin'," presented by Robert Courtneidge, provides Mr. Horace Hodges with an opportunity to distinguish himself in the title rôle. And Mr. Hodges, whose "Grumpy" was a fine study, succeeds admirably in every respect; a real character. Miss Diana Wilson, as Margaret Davis, gives an amusing and appealing portrayal of the coquettish lady wanting a divorce. The honest John Marvin of Mr. Leslie Harding struck the right note of eagerness and confidence, and both Mr. Frank Lacy and Mr. Henry Carlisle were convincing as lawyer and judge. Miss Ethel Arden made a homely hotel proprietor, and Miss Doreen Whitten an engaging lover, while the sheriff of Mr. Casper Middleton, and the land agent swindler of Mr. Ernest Holloway, were both good.

PRINCE OF WALES'.—P., Prince of Wales' (Birmingham) Theatre, Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—The Daly's Theatre revival of "The Dollar Princess" is the attraction here. Miss Annie Croft makes a charming heroine, and sings sweetly, while Mr. Carl Brisson acts and dances with complete success. Mr. Reginald Sharland is a favourite light comedian here, and gives good measure. Miss Mabelle George (who showed comedy talent), Miss Dalna Dale, Messrs. Horace Percival, J. Cooper Smythe, Edgar Stanmore, and Fred Pedgrift give able support. The dance of Mdlle. Tilly with the hero was cleverly done.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane.—The musical comedy success, "The Officers' Mess," presented by Robertson's Productions, was received with great eclat by a crowded house. Mr. Horace Lane, as Tony, was a host in himself. Miss Dot Temple played Kitty Kavanagh with delightful charm, and sang very agreeably. Mr. Frank Avis as Budge, Mr. Fred Knight as Hoskins, and Mr. Ronald Green in the rôle of the inspector, gave good studies, too. The Cora Melville of Miss Josie Jackson was another attractive piece of acting, and Miss Mary Kempster was interesting as Ivy Challis.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondace.—Frank Liston presents "The Fatal Wedding," in which Mr. Royce Castleton takes a leading rôle, and Gaston, the Xylophone exponent, figures in the children's scene with Mdme. Walker's Wedding Belles. Miss Cissie Whitfield, Miss Roma Pendrons, Miss Moira Casleton, and Miss Mable Wetherall, with Messrs. Sidney Dends, Charles Burden, Tom Beasley, and J. Russell-Boyne are able supporters in the cast.

GRAND.—P., Moss' Empires' Ltd.; M., Mr. F. A. Jolly; A. M., Mr. E. C. Gibson; Mus. D., Mr. Gilbert Smith.—T. Elder Hearn brings his "Top Hole" revue here, in which Gus. Chevalier makes merry as leading comedian. Arthur Kingsley gives splendid comic support, and the Sisters Reeve brighten the show to no small extent. Tonie Forde successfully introduces juvenile characters, Bert Greene sings well, and Fred Tonge and Bernard Glasson render capable assistance in an agreeably staged production. Donald Reid's Minster Singers add pleasingly to the vocal side, while Arthur Denton's Band and the Top Hole Girls are essential parts of the show.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Mr. Walter Williams brings his "P's and Q's" revue here again. Edwin Lawrence is his principal comedian, and is responsible for much merriment. Stanley Vilven is prominent in the amusing sketches, and Kathie Lyn assists in these, as well as adding to the vocal strength. Walter Williams takes a share in both very agreeably. Lena Chisholm sings daintily and dances, and with her sister Peggy shows versatility.

HIPPODROME.—P., Variety Theatres (Birmingham), Limited; M. D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus. D., Mr. H. Henderson, Mus. Bac.—For a second time this house stages a revue sent out by Sam Mayo, entitled "Mottoes." Sam Mayo irresistible, and gives a liberal allowance of fun. His Bolshevik law court and film studio scenes are highly diverting. Sosini and Wayo dance charmingly, and the singing of Frank Adey and Lindi Jeune (who also dances gracefully) is very acceptable. The Cranstonian jazz musicians are an asset to the show, which includes Dorothy Meade, Graham Doncaster, Kitty Kavanagh, and others.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robt. Redford.—"The Man with a Load of Mischief" is presented here by Mr. Frederick Harrison's Haymarket Theatre Co., the romantic comedy having done good business. The principal rôles are all admirably played by Miss Eleanor Stuart, Miss Mollie Ellis, Miss Marguerite Cellier, Mr. Charles Thursby, Mr. Edgar Norfolk, and Mr. Graham Pockett.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Francis Laidler's revue, "The Punch and Judy Show," has drawn large audiences here. Outstanding features of the production are its effective scenery and attractive chorus and dancing work. Miss Dorothy Viggers is a refined, dainty artist with a captivating voice, while Miss Nella Else and Miss Minnie Nolan are other ladies who score with their singing numbers. Miss Lillie Soutter gains hearty laughter with her comedy appearances. Tubby Stevens is also responsible for much merriment. Leslie Barker, with his excellent voice, is a decided attraction; Harry Deans, Chas. Hersee, and Betty Hobbs also doing excellently. The Twelve Prince's Girls are a real pleasure to watch in their dances.

EDINBURGH.

LYCEUM.—M. D. Mr. F. W. Wyndham and Mr. Geo. T. Minshull; A. M., Mr. Stanley S. Shuter, Junr.; Mus. D., Mr. Albert E. Burke.—Mr. Arthur Bourchier and company began a week's engagement here with "Treasure Island" on Monday. In the adaptation of R. L. Stevenson's fascinating story Mr. Bourchier now gives, in addition to his able and powerful study of Long John Silver, a clever sketch of Pew, the blind villain of the tale. Mr. Frank Bertram doubles with effect the parts of Captain Billy Bones and Ben Gun; Mr. Fred Lewis is amusing as Squire Trelawney, and Mr. Gordon Richards, as Dr. Livesey, and Mr. Alick Chumley, as Captain Smollett, are alike admirable in their respective characters. Mr. Reid Scott achieved an undoubted success as Jim Hawkins, and the Israel Hands of Mr. Arthur Layland, and the other members of the cast contributed to a highly enjoyable performance.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; R. M., Mr. W. Scott Buccleuch; Mus. D., Mr. Jas. H. Herkes.—This house has, during the past week or two been in the hands of the decorators, and the fresh scheme of colour which has been introduced is exceedingly bright and attractive. New carpets have been laid down in the entrances to the dress circle and orchestra stalls, and the management has spared no expense in making this popular theatre one of the most comfortable in the Kingdom. The attraction, twice nightly, is Mr. Harry Kemp's Scotch revue, "Scotch Broth," a piece which, in the hands of Mr. Dave Willis (a capital comedian), Miss Flora Macdonald and Mr. Dalton Payne, Miss Maie Wynne, Miss Dolly Dandy, Mr. Billy Howard, Mr. Pete Davis, and Bessie Desmond's Pasadena Girls, give a menu of merriment to large audiences.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. Joseph Nelson; Mus. D., Mr. Felix Burns.—A variety programme of a particularly interesting nature brings back Mr. Harry Tate, whose sketch, "In the Office," is full of fun. The comedian is in his best vein. Mr. Nixon Grey's turn is very popular, his imitations of old-time artistes of the music-hall being distinctly clever. The Selma Four discourse jazz music to the great pleasure of their hearers, and Hope Charteris and Eve Dickson impart rare delicacy in their treatment of their songs. Sam Lowenwirth and Joe Cohen submit clever sketches of Jewish types of character; the Two Bells give a daring gymnastic performance, and Charles Ulrick contributes a smart performance of barrel balancing.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. Geo. T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullien H. Wilson.—Mr. Owen Nares and Co. are here presenting "Cobra" for the first time. Mr. Nares acted brilliantly as John Race, handling the rôle in perfectly natural manner. Miss Dorothy Peters as Elsie gave a capital example of a scheming woman. Miss Marie Polini impersonated Judith Dorning admirably. Mr. Richard Cooper was an excellent Tony, and in other parts Miss Ursula Jeans and Mr. George Weir lent worthy support.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. J. H. Tomkinson; Mus. D., Mr. Sam Hague.—Such a big success was "White Cargo" when first brought to Liverpool at this house early in the year that Mr. W. W. Kelly at once re-booked it. It is this week playing to packed houses. The company is practically the same as before. Brilliant acting comes from Mr. Frederick Victor as Weston, Mr. Stanley Cooke as the doctor, Mr. Ireland Wood the "tenderfoot," and Miss Ellen Pollock the half-caste.

PLAYHOUSE.—P., Liverpool Repertory Theatre, Ltd.; L. and M., Miss Carpenter; Mus. D., Mr. Joseph Smith.—Much patronage is being bestowed upon "T' Marsdens," which was produced last Thursday week. This comedy, from the pen of James R. Gregson, deals with Yorkshire life, and is full of excellent material for laughter. Mr. Herbert Lomas plays Ezra Marsden in grand manner, providing us with a capital study of a lovable, tolerant old man. Mr. James Harcourt as John Marsden makes a natural stolid Yorkshireman. Mr. Cecil Parker plays the minister in excellent style, and good work also comes from Mr. Hannam Clark and Miss Constance Pelissier. "Mr. Jardine," from the pen of Gwen John, is the curtain-raiser.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—T. Elder Hearn's revue, "Cheerio of 1925," is here, provoking great laughter. In the cast are Murray Leslie, Joe Lee, St. Denis Sisters, Ernie Allen, Kathleen Brett, Charles Jerome, Tom Warden, and Arthur Cannon; while the Regent Band gives some good selections of jazz music.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—"Rose Marie," playing to crowded houses, is in the third week of its month's stay.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. E. J. Leeming.—The J. A. J. Productions are this week presenting a new comedy revue, "Explosions," in which Jimmy Jewel is principal comedian. He is supported by Mona Marsh, Eileen Lake, Fred Read, Walter Vedale, Jack Sheridan, Jewel Marsh, Gertrude Driver, Gay Scot, Audrey Hill, Maisie Howard, and Gwen Dale.

PAVILION.—P., Messrs. W. H. Broadhead and Son; A. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Thomas F. Convery's "On the Dole" comedy revue is delighting crowded audiences, who appreciate the work of the principal artists—Albert Burdon, Ada Leon, Harry Clayton, Vi Vivienne, Johnny Kavanagh, and Douglas Wakefield.

RIVOLI.—M. D., Mr. T. Halliwell Hughes; M., Mr. E. J. Francis.—"The Colleen Bawn" is being given here by Mr. Jack Fortescue and Co., the leading parts being undertaken by Mr. Fortescue, Mr. Bernard Nicholls, Miss Sybil Ruskin, and Miss Ruth Shepherd.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M.D., Mr. John Hart; A.M., Mr. George Lee; Mus.D., Mr. Chas. W. Chambers.—The popular three-act farce, "It Pays to Advertise," is being played here this week, under the management of Walls and Henson, in association with Waller and Clayton. Among the distinguished successes are Miss Daphne Carr as Mary Grayson, Mr. William Daunt as Rodney Martin, and Mr. David Erlston as Ambrose Peale.

OPERA HOUSE.—P., United Theatres Co., Ltd.; M.D., Mr. John Hart; A.M., Mr. W. Roberts-Marshall; Asst. A.M., Mr. Thos. B. Woodward.—The Schubert music in "Lilac Time," which Messrs. Chappell are presenting here, is a vital element in the attractiveness of this picturesque and charming play, but its success of the week is owing no less to the excellence with which its many varied characters are impersonated. Mr. Frederick Blamey's embodiment of Schubert is deservedly held in high esteem, and another powerful stand-by is the Christian Veit of Mr. Horace Mills. Besides these are the Lili of Miss Rose Hignett, Mr. Eric Morgan's Schober, Miss Mina Greene's Mrs. Veit, and the Fiametta Marini of Miss Maud Zimbla; and with the rest of a sound company in perfect accord, audiences are delighted with the show.

ARDWICK EMPIRE.—M.D., Sir Oswald Stoll; A.M., Mr. G. H. Barrasford; Mus.D., Mr. R. Hardwick.—A strong bill, bright with humour, is drawing full houses here, including as it does such big turns as The Two Bobs, with their racy numbers; Daisy Dormer, in an excellent act well named "Versatilities"; Madge Kennedy, the flapper comedienne; Griffiths Brothers, presenting their wonder horse, Pogo; Janice Hart and Frank O'Brian, in "Presented at Court"; the Geddes Brothers, in a musical comedy act; and Norman Carroll, the popular entertainer.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—Here for a third successful week is "No, No, Nanette."

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Baguley Waters.—"Saucy Sue," presented here by Tom Walls, is a fine show with catchy numbers, excellent comedy, and effective scenery, and smart dances. The cast includes Jack Barty, a capital comedian, and Nora Roylance, ably supported by Fay Norris, Mabel Goldsworthy, Barbara Lannon, Marjory Verne, Josh Nixon, George Manton, Walter Sutch, James Carson, Rex Romaine, and Bert Edwards. The orchestra is under the direction of Frank Currie, and the dances and ensembles are arranged by Zelia Raye.

HULME HIPPODROME. — P., Messrs. Broadhead and Son; G.M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A.M., Mr. Arthur Kavados; Mus.D., Mr. P. O'Callagan.—Mr. Will Dalton offers here the laughing show, "Oceans of Notions," in which prominent parts are filled by George Norton, the comedian; Lynn Wright, Annie Rooney, and Mary Gibson, with numerous other clever people in support.

METROPOLE.—P., Messrs. Broadhead and Son; A.M., Mr. Bert Hearn; Mus.D., Mr. Albert Heyes.—Mr. Frank Latona's revue, "Some Show," is doing well here. It lacks nothing in variety, and a big cast includes the popular comedienne, Jen Latona; Kitty McShane, and Arthur Lucan.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A.M., Mr. George Steel; Mus.D., Mr. Chas. H. Bayley.—The Broadhead Players here are doing well in Walter Howard's romantic military play, "The Lifeguardsman." It is picturesquely and brilliantly put on, and the prominent parts are admirably handled by Mr. Paul Neville, Mr. Edward E. Louis, Mr. Terry Davies, Mr. Edward Valentine, and Miss Gladys Ford Howitt.

RUSHOLME THEATRE. — G.M., Mr. Arthur W. Belt.—Judge Parry's comedy, "What the Butler Saw," is giving pleasure to good houses here. The possibilities for marked character-acting, which are numerous, are taken full advantage of by the New Manchester Repertory Players, among whom outstanding successes are scored by Miss Eileen Draycott, Mr. John Citroen, Mr. Arthur W. Belt, Mr. Fred Owen, Mr. Percy Foster (producer), and Miss Margo Duff.

At the Theatre Royal, BOURNEMOUTH, "Tarnish" pays a first visit. Chief acting honours go to Nancy Noyes, Hilda Shankland, Margarette St. Barbe-West, Cyril Cobb, and Archie Selwyn.

"The Merry Widow" makes a welcome reappearance at the Grand Theatre, DERBY, this week. Marguerite Ronald makes a charming Sonia and sings and dances admirably with Leslie Ward, who is an impressive Prince Danilo. That excellent comedian, Joe Nightingale, gets the utmost effect out of the part of Baron Popoff, and receives good support from Edwin Dodds and Willie Ward as Nisch and Novikovitch. Mr. H. S. Daniel and Pamela Baselow are excellent as Jolidon and Natalie, and amongst the lengthy cast Phylis Irane deserves credit for some pretty dancing. Crowded houses are the order at the Hipopdrome, where José Collins is delighting all with her artistic entertainment, in which she has the assistance of Nat D. Ayer. Miss Collins sings several songs in inimitable fashion and displays great histrionic ability in monologue. Footing the bill, popular Jack Edge makes everybody happy with his intimate humour, and Jack Williams, in "A Sister to Assist Her," goes as well as ever. Amazing acrobats are seen in the Ghezzi Bros., and Joyce and Shields contribute an excellent dancing act. Shirley White, dancer, James Hunter, the popular raconteur, and Arly and Alys, jugglers, all go well.

At the Hippodrome, HUDDERSFIELD, on a return visit, is Jazon and Montgomery's musical comedy, "On the Panel," with Tubby Turner, Albert Darnley, junr., Rhys Thomas, Leonora and Dolly, the Three Lothairs (lady acrobats), the Savory M'Orphans (jazz), Dan Davies, Chas. Sharp, Florence Revell, Constance Turner, the J. and M. Dandy Six, and Elsie Ingram in the cast. At the Palace, Ruby Kimberley and Jack Tully present the comedy revue, "The Queen of the Cabaret." The cast includes Betty de Jay, Charles Regan, Billy Pardoe, Trevor Evans, Harry Wilson, Madge Jackson, Lilian Day, and Rees Davies. Specialities are given by Miriam's Empire Girls, the De Jay Sisters and Denise, the Gothic Quartette, instrumentalists, and Billy Pardoe.

Messrs. Macdonald and Young are presenting "Lilac Time" at the County Theatre, READING, with Mr. Courtice Pounds in his original part. The cast also includes Lionel Victor and Marion Bowers. The musical comedy revue, "The Magnet," is at the Palace Theatre. The cast includes Charles Higgins, Dorothy Venton, Neville Delmar, Fred Granger, Ernie Wilson, Rosie Waters, and the Sixteen Beautiful Magnets.

"TOP HOLE."

"Top Hole," presented by T. Elder Hearn, was the attraction at the New Cross Empire last week. It is a bright show, with pretty scenes, takingly dressed, and a well-trained chorus and catchy tunes. There are 23 "Holes" and each one a riot of fun and colour. A shipwreck scene served to show the way out of a terrible "impasse" which has to be seen to be appreciated. Miss Mabel Reeve was very pretty and chic, gowned in the manner of the olden days, and the Jazz Girls danced very cleverly. Gus Chevalier, of course, carries the bulk of the fun on his shoulders and kept his audience in one roar at his quips and "business." Tonie Forde played up well as a precocious child. Her efforts were hugely enjoyed by everyone. One scene, in which Gus Chevalier, as the awful parent, endeavoured to get a night's rest, and Tonie Forde as the rest-disturbing child, kept the house rocking, was very effectively staged, and the fun waxed fast and furious. Bert Green has an excellent falsetto voice and knows how to use it to the best advantage, and Donald Reid helped very acceptably in a demonstration of Gus's inventions. Of course, no "revue" is complete without the inevitable jazz band, and Arthur Denton's band earned a well-deserved encore for their numbers —"Bouquet" and "Seminola" standing out among many. "A Garden of Love" was a good number for Arthur Kingsley and Hester Reeve. Tonie Forde has another good number in "They Can't Fool Me," which she sang very daintily. "Titina," a song for Arthur Kingsley, served to bring a riot of pretty Spanish costumes for everyone's admiration. An exceedingly funny Swiss scene, with some good songs and clever stage setting, was another "hole," and a lesson in music, in which Gus Chevalier was an apt pupil and Arthur Kingsley a good mentor, kept the audience in a ripple of laughter "Love Must Have a Melody" was also a very good number for Hester Reeve. The final scene, an exquisitely pretty one both for lighting and effects, was a *rechauffé* of all that had gone before, and brought down the curtain to rapturous applause. A word for the excellent orchestra, which added in no small degree to the success of the evening, and for Chas. H. Allen, the general manager for T. Elder Hearn's productions.

"THIS WOMAN BUSINESS."

Play Actors' Production.

Play in Three Acts by Benn W. Levy. Presented by the Play Actors at the Royalty Theatre on Sunday, October 18.

Hodges	Tristan Rawson
Honey	Robert Holmes
Nettlebank	Kathleen Stuart
Crofts	A. Bromley-Davenport
Brown	Tom Reynolds
Bingham	J. Leslie Frith
Trent	J. Smith Wright
Crawford	Alison Leggatt
Addleshaw	Lauderdale Maitland

The Play Actors have a knack of getting hold of much better plays than the run of the Sunday Societies, and the production of "This Woman Business" at the Royalty on Sunday last will justify its existence for some time to come. Yet any Society, or any manager, could have found the play, for it was published some time ago in Ernest Benn's series of Contemporary British Dramatists.

That Mr. Benn W. Levy has a decided gift for play-writing was evident from reading "This Woman Business." It was even more evident after seeing the first act, which was as witty and entertaining as one could desire. If he had been able to keep it up for the remaining two acts a really first-rate comedy would have been the result. But he could not maintain the brilliant pitch of the opening, and there were patches when the action flagged and the situation became a trifle tedious. Sharpened up in action and dialogue, however, the play should have a considerable success in the everyday theatre, and, in any case, one looks forward with intense interest to his next play.

The theme is not original, but it has been handled in a diverting and amusing way. It is cynical without being at all malicious. A party of men, all supposedly misogynists, are gathered in a country house for a six-months rest from the wiles of the other sex, to free themselves for a space from "This Woman Business." They all have their work to do, except one, a stock-broker, who has had a petty quarrel with his wife, and—therefore really a traitor in the camp—is secretly anxious to get back to her. There is a poet, an ultra-modern young man; an explorer who is writing his travels; the host, a millionaire, who is engaged on an essay on women; and a very old judge, who confesses that after a lifetime spent in the Divorce Court, woman remains to him an unknown quantity, and like a savage, he dislikes the unknown. They have their various reasons for their woman hatred, and one of the best things in the play is the scene in which they present their separate theses.

Of course into this harmonious intellectual Eden steps Eve in the person of a young girl who says she has stolen money from a persecuting employer, and, prompted by her first instinct, has come down to see her old nurse, who once lived in the cottage. After much deliberation they decide not to hand her over to the police, but to keep her there as a maid-servant In a week or two she has worked sentimental havoc in the household. By then she is the secretary to the scribbling members, and guide and confidante to the others. Eventually she becomes just "Crawford," a good fellow who goes for long walks with one and another, patches up their quarrels, and tells them the latest cricket scores. The poet falls in love with her, but it is quite obvious that she is in love with the host, if only for the womanly reason that he refuses to succumb to her cleverly cloaked femininity. Whether he does at last the author leaves us to deduce from the smile that follows her anguished sobs at the final curtain.

The play was superbly acted. Every part was delightfully individualised, and Mr. Tom Reynolds scored a great success as the commonplace, rather sentimental stock-broker who had drifted half-heartedly into the misogynist camp It was a very amusing and perfectly studied performance. Mr A. Bromley-Davenport was excellent as the explorer, the old judge was perfectly characterised by Mr J. Leslie Frith, and Mr. Robert Holmes was the modern young poet to the life. Mr. Tristan Rawson did well as the uncompromising host.

The part of the girl was taken at short notice by Miss Alison Leggatt (who appeared in the play of Miss Marda Vanne), and this clever young actress can be congratulated upon the successful way she suggested the essential designing femininity beneath the mask of ingenuousness she had to wear. It was a most engaging performance. The whole cast, and the producer, Mr. Athole Stewart, deserve the heartiest praise.

"THE SPORT OF KINGS"

At the Wimbledon Theatre.

"The Sport of Kings" is a racing play, as its title indicates, but it is not a drama, but a wholesome, amusing comedy, cleverly constructed. Mr. Robert Courtneidge presents the piece, which is written in Ian Hay's witty style. The company engaged is of all-round excellence. Mr. Henry Crocker has most of the work to do in the character of the sanctimonious Amos Purdie, J.P., and very successful is he in the rendering of the part. Mr. Montague Lambert as Algernon Sprigge, of the racing fraternity, is full of vivacity, being generally backed up by Mr. Nevill Wyatt as a sporting baronet. Miss Aileen Simonsen is pretty and pleasing as Dulcie Primrose, Mr. Purdie's lady secretary. Miss Gwen Wyndham deserves hearty praise for her rendering as a delightful flapper, Katie, the J.P's. daughter, and Mr. Leslie Coles is excellent as her brother, Joe. Mr. Henry Ford is richly humorous as the ex-bookie, now butler, Bates, and Master Reginald Fox is capital as the page-boy, Albert.

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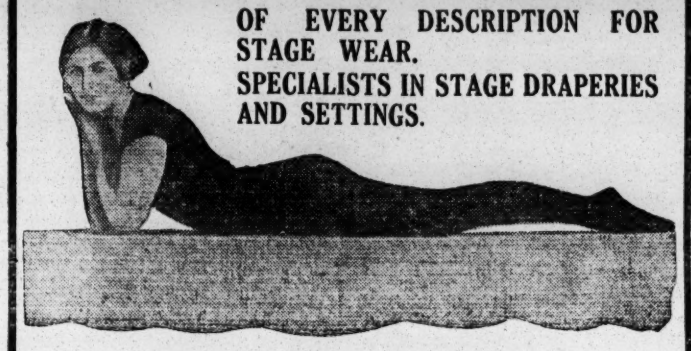

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SATURDAY, OCTOBER 24, 1925.

SUPPLEMENTING THE CENSORSHIP

A NEW anxiety for entertainment providers has been created by the action of the Birmingham authorities in prosecuting a revue company for including in a revue scenes for which the licence of the Lord Chamberlain had not been obtained. From the report of the proceedings it appears that as a result of investigations made on behalf of the Entertainment Committee of the Birmingham Justices it was found that seven of the fifteen or sixteen scenes of "The Looking Glass," which was presented at the local Hippodrome during the week of June 1 of this year, were either wholly not licensed or only partly licensed. According to the evidence, Mr. J. W. Kilgour, the manager of the theatre, had been handed a script of the revue when the company arrived at the theatre, but afterwards found that it was not identical with that licensed by the Lord Chamberlain. He admitted responsibility for the discrepancy, and as the imposition of a penalty would mean that the licence of the theatre would become void, the Stipendiary allowed the case to be settled on payment of costs by the defendant.

Licensees' Precarious Position.

It needs little discrimination to realise how precarious is the position of the resident manager, who is thus at the mercy of the "common informer," a rôle which any person may take up, as was made clear in the days of the "sketch" controversy. How many productions are there touring with the script just as it came from the Censor's Office? Revues are built up bit by bit at successive performances, and if the Birmingham precedent is followed it will mean that no "gags" or situations are to be interpolated unless they are submitted beforehand to the Censor, with the expense and trouble that that process involves.

Where is the Remedy?

The observation of the Public Prosecutor that there was "a tremendous amount of abuse in plays of this type to which the Lord Chamberlain had not granted his licence, and probably never would," was gratuitous and obviously incorrect. Additions are made to plays to strengthen their appeal to the public, and not for the purposes of outraging decency, and if there are any improprieties in a piece presented in a public place of amusement the authorities have at their disposal regulations which are quite sufficiently strong to force the removal of the objectionable matter.

Lord Ilkeston, who tried the case, was obviously in sympathy with the defendant, but he had to administer the law, even though it dates back nearly a hundred years. He inquired how it was possible to prevent the continuance of a condition of affairs such as was disclosed in the case, and added that it rested with the Lord Chamberlain to make the matter safe for managers of provincial theatres. Short of altering the law regarding places of amusement, it is difficult to see what the Lord Chamberlain could do to "make matters safe" for the resident manager. By the terms of his licence the latter is required to submit a copy of every stage play intended for production, to the Examiner of Plays. The Lord Chamberlain could, of course, place the responsibility on the producer of the piece. A fine and an injunction against the play, as in the case of infringement of copyright, might meet the case. The visiting manager is responsible for the provision of the correct script, and the resident manager might make it a condition of the contract that he should be indemnified against any prosecutions of the sort. That, however, would not alter the position, but only transfer the vexatious proceedings from one place to another.

Owners of theatres and halls all over the country will have to demand to see the original script of each revue—to say nothing of plays—booked, and managers of touring companies whose productions have undergone alteration will have to submit new scripts in all haste to the Lord Chamberlain's Office. Birmingham will once again have asserted its determination to uphold the law in its strictest sense; it has "made an example" of one unfortunate manager, and has made it evident that if anything is put in the play that is not in the script dire results will ensue. It is surely time that the whole question of licensing of theatres was placed on a basis of fairness and common-sense.

VARIETY IS NOT DEAD—ABROAD!

By GEORGIE WOOD.

Dolly Harmer, Tom Blacklock, and myself have travelled more than one hundred thousand miles together since April, 1922, and early this year we went from Toulon (France), via Italy, Egypt and Ceylon to our opening date at the Prince of Wales' Theatre in Perth, Western Australia.

This is a "super" picture house, operated by Sir Thomas Coombe, playing twice daily; a truly happy engagement! From here we went to the Tivoli Theatre, Melbourne, Victoria; Tivoli Theatre, Sydney, New South Wales; Winter Garden, Brisbane, Queensland; Theatre Royal, Newcastle, New South Wales; then across to J. C. Williamson places in New Zealand, where we played in nine towns before embarking at Auckland, on the world's largest motor ship, R.M.M.S. Aorangi, which brought us by way of Suva, in the Fiji Islands, and Honolulu, Hawaii, to Vancouver, British Columbia. After that we came through the Canadian Pacific Rockies to Toronto, Ontario; from there to New York City, then on the giant Cunarder Aquitania to Southampton, which meant England, home, and three shows daily at The Alhambra!

But what a joy it was to play those three shows. We were playing again in London! Those who are doing the entertaining job thousands of miles away from home will best understand this joy. No matter how successful one is proving, despite the fact that it is the time of one's life—there comes the thought of Town! Having the news first hand (not six weeks old)—seeing shows—using an umbrella—riding to places that are not strange—the feeling of proprietorship; all these add to the anticipation of the thrill of the home-coming.

Variety (or Vaudeville, as it seems to be generally named these days) forms a unique link between the Mother Country and her big, prosperous children. On seeing a "turn" they know the Britishers abroad have visions of Shepherd's Bush Empire, Liverpool Hippodrome, the Pavelion, Glasgow, or wherever it was they saw the Act, and all their own associations with that particular place. When playing at Palmerston, North, in New Zealand, I received a request to revive the first sketch I ever played, "The Nursery!" (It would have been a most appropriate place to have performed my Baby part, because this is the town in which a baby famous food was originated and is still made.)

The social side of such a tour makes its demands on one's spare time. At Suva (Fiji), when our ship arrived, six tall, important-looking Fijians came to the ship and formed a guard of honour outside my state room. Their leader stepped forward and said:

"I am to ask the big little Mr. Wood to accept our entertainment for to-day."

I had visions of being entertained by the Governor, as I stepped into a beautiful limousine, and my companions of the voyage journeyed with me, and we were all equally astonished when the car stopped outside a shop in the principal street, and a man came out saying:

"Welcome! Here I have the finest array of tortoise-shell you can find anywhere in the world. I have met Mr. Harry Green, the Jewish comedian, and he said you would be interested."

Feeling the laugh was against me, I replied:

"Yes, but Mr. Green bought all the tortoise shell from you, for me, that I need."

He answered: "Mr. Green did not buy anything at all."

"That's right, I said, "that's all I want."

After that he dismissed the guard of honour and we walked back!

The Hawaii Theatre, Honolulu, will play certain acts by arrangement with J. C. Williamson, Ltd., and it is a splendid break in the journey.

The actual J. C. Williamson Vaudeville Theatres are the Tivoli Theatres in Melbourne and Sydney. Acts usually play for five weeks in each of these cities, and are then sub-let to the principal picture theatres in various centres. I found the Winter Garden in Brisbane, Queensland, one of the most beautiful theatres you could wish for, and one where the management really tried to make the artists glad to be playing there. Some turns have played under the J. C. Williams auspices for as

long as thirty weeks. I believe the mouth-organ genius, W. V. Robinson, played a whole year, while it is rumoured that Scott Sanders will be playing on the same bill as his babies, Sydney and Melbourne, when they do the Terry Twins' Act in another eighteen years or so!

Canada, as far as big-time is concerned, is, like the United States of America, controlled by Keith-Albee in the East, and their Orpheum circuit in the West. Under the guidance of E. F. Albee, everything possible is done for the actors' comfort. In Toronto, I saw Cecilia (Cissie) Loftus; she is one of the biggest head-liners there and is a sensational hit. It was a joy at the Palace Theatre, New York, to witness the triumph of Alice Lloyd. Other tremendous successes are Lily Morris, Nervo and Knox, Bert Errol, Ed. E. Ford, A. C. Astor, and many that I did not see.

The success of British importations is such as to cause the deservedly popular booking manager, Mr. E. V. Darling, to inaugurate at the Palace Theatre, New York, an all-English bill for early next month, and among the turns we find Ada Reeve, Bransby Williams, Jackson's Sixteen English Dancers, Albert Whelan and other stars from over here, all on the same bill.

After touring Australia, New Zealand, and America, the answer to "Is Variety dead?" is a decisive *NO*!

THE PLAY IN PARIS.

Courting His Own Wife—Clever Spanish Company—Life of Sein Fishers.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Monday. — Colonel Chabert was brought up in a foundling institution, helped Napoleon to conquer Europe, and then died in a poorhouse. At least such was his career as depicted by H. de Balzac in his novel of that name, and it is this which Georges Spitzmuller has taken for his play in six tableaux, "Le Colonel Chabert," presented at the Théâtre Albert I., as a successor to the Ed. Stirling and Ben Greet's English Players. The plot deals with the Napoleon hero's return home after he had been reported dead for many years. He finds his wife remarried, with two more children. She refuses to recognise him or give up the family fortune. Chabert starts a law-suit, but ultimately disgusted at the law's procrastinations he relinquishes his rights, his ideals shattered, and passes away in a home for the indigent. Samson impersonates the haughty soldier whose spirit is finally broken; Geno Fany gives a good rendering of a country lawyer.

"L'Homme d'un Soir."

The new three-act comedy by Denys Amiel and Chas. Lafaurie given on Thursday at the Femina somewhat disappointed the critics. They expected better from a young author with a reputation like Amiel's. In "L'Homme d'un Soir" we have Philippe simulating an absence to test his wife's fidelity, then returning to the family circle, having shaved off his beard, as an alleged brother. He makes up to the flighty lady, and is rather lucky as the "man of one evening" of amusement, notwithstanding the wife keeps him otherwise at arms' length, for they get to know each other better by the experiment, and the conjugal yoke is less irksome thereafter. Charles Boyer and Charlotte Lyses do their best to make this acceptable.

"On n'peut pas lui resister."

"You Can't Resist Him." Such is the title of a three-act operetta, book by Barencey and Strit, music by Edouard Jouve, produced by Marcel Nancey at the Théâtre Comœdia, which is up Montmartre way. We laugh at the adventures of a couturier, Albertine (Palau), making love to two of his mannequins—separately, of course, but simultaneously, which proved his courage, for as a consequence he was on the verge of ruin and only saved by the intercession of a bailiff who also took a fancy to the ladies. A bit rough in text, and a trifle light in music, "On n'peut pas lui resister" is sure of a run.

"Prince Consort."

This comedy of Leon Xanrof and Jules Chancel, which was produced about 1904 at the Athenée, when it had an exceptionally long innings, afterwards forming the book for an operetta by the late I. Carroll, "S.A.R." at the Bouffes, was revived at the Mathurins on Friday with Felix Huguente, Chas. Lamy, Pierre Stephen (as the Prince Consort), Mmes. Therèse Peirly, Regina Camier (the Queen), and Augustine Leriche.

"Une Femme qui Flambe."

The Dejazet, the popular little theatre on the Place de la Republique, directed by Mme. Paule Rolle, has been noted for its farces for many years, "Tire au Flan" being now a classic of its style. "Une Femme qui Flambe," three-act vaudeville (in the French meaning of the word here) by A. Vercourt and Y. Bever, is to be added to the list, since last Friday. Too complicated to describe in detail, it can be summarily stated we are therein introduced to a doctor who has invented a machine emitting hypnogenic gases. But he is placed under its influence by his flighty spouse Rita when she wants to carry on with his partner Coryzac. When he leaves for England to sell his patent, Rita stops behind with her lover. She is supposed to be staying at the factory, which is burned down. As a matter of fact she was with Coryzac, and henceforth must pass as dead. She lives in Coryzac's flat, and substitutes his niece, then a maiden aunt, and gets on the man's nerves to such an extent that he is pleased to make use of the sleeping machine while the authors arrange their dénouement. For once there is no stage bed, and not even a man in pyjamas. Marthe Sarbel shines as the coquettish Rita.

"La Chica del Gato."

The Spanish troupe of G. Martinez Sierra, which has given us a short season at the Théâtre Femina, met with a very hearty reception, and it was quite merited. We have had three companies from the trans-Pyenees th's year, demonstrating the dramatic talent of Spain. That of Senor Sierra is of the highest order. The manner in which the three-act melodramatic play of Carlos Armiches, "La Chica del Gato," has been presented is alone worthy of the praise bestowed by both professional and lay critics. "The Girl and the Cat" is a modern story of Madrid to-day, showing how the innocent child Gualalupe—whose inveterate companion is a pussy which eats its owner's dicky birds—is made to steal à la Oliver Twist. She is placed in a hat-box, and so smuggled into the sumptuous home of a rich merchant, where she is discovered by the cunning valet in the act of appropriating a valuable picture. But Nena, daughter of the owner, intercedes, saving poor Gualalupe from prison and taking her as her own lady's-maid. The waif, with a superior knowledge of mankind, is able to save her young mistress from a distasteful marriage with Sigmund, the German manager of her father's factory, who has saved the family from ruin. She entices the fellow to flirt with her, and then at the critical moment screams, calling in witnesses and compromising the ardent suitor! Nena thus weds a man of her own choice, while Gualalupe is united to the valet, whose fancy she has since won by her culinary proficiency, which has merited her elevation to the position of cook in the household. Mme. Catalina Barcena, notwithstanding her rosy cheeks, enacted the compassionate rôle of the waif with dexterity, being proclaimed a great actress.

"La Lame Sourde."

Charles Dullin resumed operations at the Atelier (Théâtre Montmartre) last Friday, presenting a new three-act piece, "La Lame Sourde," by a new author, Mme. J. Neis, which is certainly a strong work for a new-comer. We see the life of fishers in the Isle of Sein—savage, brave, quick-tempered, sordid men, whose end is invariably to be drowned at sea or killed in a quarrel. Such is the family Miliner, even to the son Tubald, who has become the priest of the village. His brother Vinock, an inveterate drunkard, is anxious to know what his wife Anna confessed, for he suspects her of carrying on with a lobster-catcher from Portugal. But Tubald was aware of this, and had persuaded the Portuguese to quit the island. Anna, though a pure woman, is disgusted with her existence with Vinock and confides to the priest that she loves him. However, Tubald advises her to return to her lawful mate, whereupon the miserable woman throws herself in the sea. Tubald cannot refrain from reproaching Vinock for his brutality towards Anna, acknowledging that he also secretly loved her since childhood, but had stifled his passion. Then Vinock grasped his knife and attacked his brother, whereupon the latter shot him dead. And at that moment he is called to give the viaticum to some wrecked sailors. Instead of trying to redeem their souls, the priest tries to save their bodies by plunging in the water to their rescue, but he is drowned in the attempt. Chas. Dullin (Tubald), Geymond Vital (Vinock), Marcelle Dullin (widow Milner), and Line Noro (Anna) admirably enacted the terrible tragedy. The bill also comprised "Les Serments d'Usages," a one-act play by M. Adeem, concerning a wife quitting her husband and brought back to the fold by his assumed indifference.

THE DRAMA IN AMERICA.

"Easy Terms"—"The Vagabond King"—E. H. Sothern in "Accused."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

"Easy Terms."

NEW YORK, September 26.—At the National Theatre this three-act comedy by Crane Wilbur is the reigning attraction. It is a highly amusing piece, extremely domestic in character, revealing, as it does, the humorous incidents in the lives of a family that buys things and accepts friends on terms mistakenly called easy. Crane Wilbur, the author, takes a prominent part in the comedy. The story is composed of a number of incidents in the manner of the play called "The Potters." In the main, however, it has to do with the purchase of a Long Island home by a slightly henpecked husband and father who is tired of living in a flat. Though somewhat dismayed by the fact that he will complete his payments by the time he is 93 years of age, he takes the plunge. His wife, however, is deceived by dreams of easy wealth and entrusts their savings to a quack doctor who pretends to be a friend of the family and is the favoured suitor of one of the girls. The false friend, however, is unmasked, the money is returned, the foolhardy though well-meaning wife learns her lesson and all ends happily, with something in the nature of a triumph for the harassed husband. Prominent parts are well acted by Donald Meek, Mabel Montgomery, Crane Wilbur, and Suzanne Caubet.

"The Vagabond King."

A fine musical play has been made out of Justin Huntly McCarthy's romantic drama, "If I Were King," in which E. H. Sothern and Cissie Loftus appeared some years ago. The music was composed by Rudolf Friml, while the book and lyrics were written by Brian Hooker and W. H. Post. The piece is presented at the Casino by Russell Janney, and it is likely to prove an enduring success. There was good material, of course, for an operetta in the story that Justin Huntly McCarthy wrote over twenty years ago. The adventures of Louis XI. and of François Villon, one of the most attractive of history's rogues, are just as interesting now as they were then and the enjoyment of the audience in hearing the story retold is heightened by the lovely music provided by Rudolf Friml. Moreover the scenes and costumes, designed by James Reynolds, are very beautiful, and Villon has an excellent representative in Dennis King, who is most enthusiastically applauded. Others in the long cast who win the favour of the audience are Max Figman, James Carroll, Carolyn Thomson, and Herbert Corthell.

NEW YORK, October 3.—E. H. Sothern is appearing under the management of David Belasco in a three-act play from the French of Eugene Brieux, entitled "Accused." It was adapted by George Middleton, and has been well received at the Belasco Theatre. Edmond de Verron, an advocate famous for defending only just causes, finds himself in the position of defending against a charge of murder a woman whom he loves and of whose innocence he has no doubt until he goes more deeply into the facts of the case. Then he becomes convinced of her guilt. Never before has he pleaded for the acquittal of a guilty person, and to add to his difficulties the father of the murdered man is fighting to save the name of his dead son from the blackening that may be necessary if the murderess is to be freed. However, the advocate goes before the jury and fights successfully for her life. It is afterwards disclosed that the woman killed her husband because he, in a fit of insane jealousy, was preparing to kill the advocate, believing him to be his wife's lover. Mr. Sothern acts the rôle of Edmond de Verron with ease and distinction, winning frequent applause. He is ably supported by a company that includes Henry Herbert, Lester Lonergan, Moffat Johnston, Ann Davis, Leigh Lovel, Octavia Kenmore, and Mabel Bert.

"Betty in Mayfair."

"Betty in Mayfair" will only be seen in one provincial town—Sunderland—before its Armistice Night production at the Adelphi Theatre. This will be on Monday next, October 26, for two weeks.

THE VARIETY WORLD.

Vaudeville Golfers—The George Barclay Cup—Death of Alf. Chester—Coliseum All-Star Concert.

George Barclay Cup.

The next important fixture for the Vaudeville Golfing Society members is the competition for the George Barclay Cup, which is due at Harrow (Preston Road) Golf Club on Thursday next, the 29th inst. It will be medal play, and, as usual, any participant who has won anything previously this season will be due to have his handicap docked by 10 per cent. (for this competition only). This will be a chance for the less fortunate members to capture a trophy, and there should be a large "field." This is, of course, the second cup which Mr. George Barclay has presented, Sammy Shields is the present holder.

Harry Gulliver Trophy Result.

The attendance at the London competition for the Harry Gulliver Trophy, which was held at Sudbury last week, was disappointing, and Mr. Jim Rickaby, who headed the list with a useful card of "2 down," had very few companions to challenge his supremacy.

The provincial returns were, however, much more encouraging, a dozen or so cards turning up by the morning post. Of these the best emanated from Mr. P. G. Clarke, the Society's back-marker and champion. "1 down" was the score put in by Mr. Clarke, and seeing that he played on the famous and difficult course at Sonning, he must have been in good form.

The final will, therefore, be between Mr. J. W. Rickaby and Mr. P. G. Clarke, and will be held on a date to be arranged mutually.

Death of Alf. Chester.

We regret to learn from Ernie Mayne that Alf. Chester, proprietor of the King William IV. Hotel at Brighton, has just died of bronchial pneumonia after a short illness. Alf. Chester will be remembered as the successful singer of "Waiting to Hear the Verdict," "Sailing Merrily Home," and "Why Did I Leave My Little Back Room."

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that twenty-one death levies are now due on the 1925 book. Red stamps 42.

Robinson and Macken.

At the Palace, Walthamstow, next week, Bob Robinson and Nan Macken are concluding their engagement in "Red Hot," in which their "Old Cobbler" act has been a strong feature, and will resume their variety dates. Bob and Nan may be seen in panto. if present negotiations are concluded.

"The Golden West."

At the Hippo., Ilford, next week, "The Golden West," featuring Ray Zack and Tommy Mostol, makes its reappearance in town after its provincial run.

The Selma Four.

Those wireless favourites, the Selma Four, who were booked on the Moss tour by Fred. Francis, proved a fine attraction at their opening at the Empire, Edinburgh, on Monday.

Frank Irwin.

Frank Irwin is again producing panto. for Mr. Fred Clements at the Opera House, Leicester, this season. The title of the show is "Red Riding Hood."

G. H. Elliott.

The Chocolate-coloured Coon, G. H. Elliott, was given a fine welcome at the Empire, Wood Green, on Monday, on his return to London. We hear that he will not be deserting variety for panto. this season.

Dick Henderson.

The Yorkshire comic, Dick Henderson, who was a big feature at the Empire, Chiswick, recently, with Campbell and Connelly's new hit, "Where Is That Girl That Was Stolen From Me?", says that it is one of the biggest numbers that he has ever been associated with. Dick is at the Victoria Palace this week and the Holborn Empire on Monday.

Coliseum's All-star Concert.

So far £9,980 has been contributed by the North West London Aid Society of the Home for Aged Jews, during the last five years, by means of Sunday performances, the majority of which have taken place at the London Coliseum. The Society is this year again endeavouring to help the Home through the kindness of Sir Oswald Stoll, who has lent the Coliseum for a concert, to take place on Sunday evening, November 1, at 8 o'clock.

The following artists, by permission of their respective managements, have offered their services: Wilkie Bard, De Groot, Elcay Sisters, Olive Fox, Five Speciality Girls from "Mercenary Mary," Lew Hearn, London Sonora Band with Santos Casani and Jose Lennard, Clarice Mayne, Tex McLeod, Frank Masters, Dorothy Molton, Clarkson Rose, Hal Sherman, Sophie Tucker, and Arabella Tulloch.

During the evening an auction will take place under the direction of the well-known auctioneer, Mr. Jack Trevor, F.A.I., and the London Coliseum Orchestra, under the direction of Mr. Alfred Dove, will give selections of music. The stage will be under the direction of Mr. Henry Crocker, with the assistance of Mr. Percy Linden, who has arranged the programme.

Scott and Whaley.

That popular pair, Scott and Whaley, again proved a big attraction last week at the London Shoreditch, when the management found it difficult to accommodate the big crowds who assembled nightly to renew acquaintance with them. Playing at Exeter this week, they return to the Alhambra on Monday for two weeks. Early in December Scott and Whaley revert to production under Harry Norris Enterprises. The show is entitled "The Money-Makers," and the author is Harry M. Vernon, who has been responsible for their previous successes.

Lily Moore.

Concluding another happy and successful season in concert party a couplé of weeks ago, Lily Moore, in her comedy character studies, resumed the Stoll tour last week at Manchester. Appearing this week at Shepherd's Bush, Miss Moore goes to Cardiff next week.

Master Alec Pleon.

Australia's star, Master Alec Pleon, has been doing exceedingly well at the Alhambra this week, particularly with his number, "Ginger," which he presents in female attire. On Monday, he plays a return to the Empire, Mile End, this being a return date within three months, and he is well booked ahead.

Master David Weir.

Last Sunday week, Master David Weir was handed Ivor Vintor's part in "Notions" to study, and with only one rehearsal opened the following night at Northampton in the show, and scored a wonderful success. Master David was engaged for two weeks only—during the temporary absence of Ivor Vintor on the halls—and has been complimented by the management on his cleverness in taking up the part at such short notice, and playing it without a mistake on the opening night. As previously mentioned Master David will be seen in pantomime at the Grand Theatre, Fulham, after which he will possibly return to production under a well-known management.

Malvina in Alabama.

Writing from Mobile, Alabama, Malvina—"Just a Fiddler"—tells us that she is still having a wonderful time on the Keith circuit. At the moment it is not certain whether Elsie will return here before the New Year, as her present tour has been extended for an indefinite period.

Roy Cowl and Mollie Mackay.

For the past eleven months, Roy Cowl and Mollie Mackay have been playing important roles in "The Loom," and on Saturday last concluded their engagement with this show.

Ella Shields.

The night before Ella Shields made her departure for Australia a Press photographer called at her flat and secured the above picture of the popular entertainer whilst she was packing one of her numerous trunks. Miss Shields is due to open at Sydney on the 28th of next month, and does not return until June. She wishes to take this opportunity of thanking her friends and admirers for their good wishes.

A Derby Incident.

Miss José Collins' visit to the Derby Hippo. this week led to an interesting little event. Her husband, Lord Robert Innes-Ker, was alighting from his car when he was saluted by one of the attendants, Cornelius Mulchay, who recognised his lordship as the officer with whom he was intimately associated in an exciting incident during the retreat from Mons in 1914. The pair had much of interest to talk over and celebrated the re-union. Lord Robert, it may be mentioned, was severely wounded in the incident referred to, and Mulchay, in going to his assistance, was also disabled.

"Great Fun."

Albert de Courville is to produce his latest revue, "Great Fun," at the New, Northampton, on Monday, October 26. Included in the cast are Harry Welsh and Lily Long.

Percy Le Fre.

News from "down-under" tells of the continued success of Percy Le Fre, and we hear that he has been re-engaged for a further period for "Good Morning, Dearie," which is at present on a tour through New Zealand.

Robb Wilton for Revue.

It is many years—seven to be exact—since Robb Wilton last appeared in revue. Concluding a long series of engagements with the L.T.V. circuit this week at the Hippo., Poplar, Robb has been specially engaged by Mr. Greville Collins to star in a new revue, "Midnight Madness," which will tour the principal towns from December next. Robb's son, Robert, is playing an important rôle in "Growing Pains" (with Tom Douglas), at the Ambassadors Theatre. Since Robert joined the Academy of Dramatic Art a little more than twelve months ago, he has made rapid strides in the profession, and his performances in two recent West End productions show great promise for the future.

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Archie Glen.

Concluding a long season in the Isle of Man, Archie Glen reverted to his single act at Kingston, at which house his amusing act was responsible for much hilarity, and held up the programme nightly. Playing at Shoreditch, this week, Archie is about to commence rehearsals for a new production which opens early next month, in which he plays the chief comedy rôle.

"Some Show."

At the Theatre Royal, Cleethorpes, last week, Frank Latona presented a new comedy revue entitled "Some Show," with Jen Latona and Lucan and McShane in the principal rôles. These popular entertainers are to be congratulated on their efforts in this production, which has proved a most popular success. This week the show opened on the Broadhead tour, and will be seen in town early next month.

"THE FOURTH FORM AT ST. MICHAEL'S."

Alleged Piracy of a Sketch.

Mr. Justice Romer, in the Chancery Division, on Wednesday, granted an injunction to Mr. William Thomas Hay restraining Messrs. George Wilma and Alfred Garcia from infringing his copyright in a sketch entitled "The Fourth Form at St. Michael's."

Mr. Farwell, K.C., for the plaintiff, said he was a music-hall artist, who wrote sketches in which he himself acted, assisted by two or three others. Recently the defendants left his employment and produced the sketch in question, not under the same title, but the same in almost every other particular. The defendants, in their defence, said the sketch was full of old gags and old jokes, and there was nothing original in the presentation or make-up, and therefore there was no copyright in it. His reply to that was that there were no new jokes in the world, and that the make-up and presentation were original.

Mr. Wolfe, for the defendants, said the sketch was a mere collection of old gags.

His Lordship said, after reading the affidavits in the case, the impression left on his mind was that the defendants had committed a plain and deliberate piracy of the sketch. He granted the injunction until the trial of the action.

LONDON VARIETY THEATRES.

THE COLISEUM.

All the scaffolding has now been cleared away from the interior of the Coliseum, revealing the new design of the vault, which represents an awning with a turquoise sky beyond. This, with the glitter of gold leaf on all sides, suggests the opening of a new chapter in the history of this famous house, and the programme is worthy of such an occasion. It contains several very well-known names.

As the "Turkish Bath Attendant," Wilkie Bard's humour is rich and unctuous. It is a character sketch full of the broadest fun, and yet his artistry always suggests a connection with real life. Clarice Mayne, aided by Harold Hampson as her accompanist, excels in charm, though she, too, has a strong sense of comedy, as she proves in her imitations. There are also Tex McLeod, whose spinning of ropes and yaras is always a fresh delight, and Blanche Tomlin who, though disguised with an "Eton crop," is the same happy singer who aroused our enthusiasm at Daly's and the Empire. The Graham Moffats have also returned, this time in "The Concealed Bed," which is quite a historic piece in their repertoire since it marked one of their first successes in Glasgow in 1909, and was the piece they acted at their first appearance in London in 1911.

After far too long an absence, Noni and Horace are with us again, intriguing our minds in the comic perplexities of their "musical absurdity" and creating a roar of laughter which never slackens until some moments after they have left the stage. Another turn is Noni and his Golden Serenaders, a jazz band whose flow of syncopated melody is a flood tide of rich harmonies.

The hilarious adventures of Bill and Liza in a "runabout" are presented by Ben Osborne and Nellie Perryer with many subtleties of characterisation and sly touches which are doubtless drawn from the life. Dr. Angelo continues to pose his "Living Jewellery," and the Ollons offer a "Pot-pourri Whirlwind" in the course of which Francini Ollon plays two concertinas at once.

THE ALHAMBRA.

There is an up-to-date air about the performance of Billie Shaw and Barrie Oliver, described on the Alhambra programmes as "America's Newest Dance Duo," which carries all before it. Though they may know no step to supersede the Charleston yet, they dance this measure with a flamboyance that suggests it has come out, to borrow the language of revue, in a second edition. "Charleston Crazy" is the title of the song they sing as a prelude, and then they let fly with surprising flings of the feet until the spectators are almost dizzy. They present "Ukelele Lady" in a picturesque style, the girl wearing the skirt of fringe fashionable in the South Seas and the boy the uniform of a young officer of the U.S. Navy.

Once more Talbot O'Farrell heads the bill, retailing stories and songs with his accustomed ease. Ennis Parkes and Tim O'Connor also remain with the Metro-Gnomes Band in a "new style of entertainment." Ruth Budd, as unconcerned as she is daring, swings from the trapeze gaily, with the smile that has made her famous. Two entertainers of sure appeal are Clarkson Rose, the "modern comedy merchant," and Master Alec Plean, Australia's star. Charley Poley exhibits a remarkable series of tumbles, culminating in a sensational fall from the top of a high ladder.

"Thank You, Doctor," by Gilbert Emery, is a clever sketch which shows to the best advantage the cool, self-possessed style of Mai Bacon and the humour of Tubby Edlin. Among their supporters, Joseph French gives a particularly able portrait of a detective disguised as a lunatic, while Jessie Belmore as the nurse and John MacFarlane as the doctor are both excellent. Hal Sherman has an inimitable way of dancing in soft shoes.

OLYMPIA, SHOREDITCH.

Johnson Clark and Hodge, the yokel figure in his clever ventriloquial scena, provide ample amusement of a refined and artistic nature. The mixture of bucolic cunning and simplicity of the apple-filching Hodge is graphically illustrated, and his song of his unlucky day is comically pathetic.

Zetta Mor, with her artistic imitations of well-known stars, is a great favourite, and her coster carol, "We Did Have a Good Time Last Night," is rendered with any amount of sparkle and character. Archie Glen has a particularly good song scena as the festive and bibulous one, who describes the uses of "Listening in," and provides a complete novelty in his wild capering with a female figure as a dancing partner, a most cleverly executed calisthenic display. Fred Barnes received a hearty welcome in his latest songs and impressions, "Sally's Come Back," "On Mother Kelly's Doorstep," "Havana," and other favourite ditties being in his repertoire. S. W. Wyndham, with his high-pitched voice, causes much hilarity with his song of "The Old Pol-parrot." Fred Sylvester and his kiddies give a particularly neat and finished equilibrist turn; and Les Storks are a clever pair of trapeze artists. J. W. Rickaby, in some capital burlesque numbers, including "I'm An Airman," a good song and a good tune, is very popular. Daisy James is full of charm, vivacity, and attractiveness in her songs and dances including her farewell to the country in favour of London, where "the lights aren't low;" and "I'm Getting Married To-morrow." Billy Simpson's "marriage" problem completes.

VICTORIA PALACE.

The current week's programme here includes Miss Sophie Tucker, aptly termed "The Queen of Jazz," and the Elca Sisters, the Danish girls, whose graceful youth is a very pleasing element. Dick Henderson also figures on the bill. He is an old favourite, but a visit to the Colonies has made us realise how we have missed him. It is difficult to know which is the more popular side of his offering — the breezy "stop for no-one" patter, or the vast voice which does justice to such up-to-date songs as "Where Is the Girl That Was Stolen From Me?" His success runs not only into encores, but to speeches before the "tabs" into the bargain. De Groot and his two able assistants, A. Gibilaro and J. Samelitine, receive a rapturous welcome for their instrumental item, and Miss Lillian Burgess has to add a further number to her already lavish contribution of modern ballads. The three excellent turns which complete are Adami, the juggler, Will E. Woodville, the immaculate vaudevillian, and Christo and Ronald.

HOLBORN EMPIRE.

A galaxy of stars—a hackneyed phrase, it is true—but one that exactly fits the proceedings at the Holborn Empire this week, which as a consequence has been playing to capacity, there not being a vacant seat at the first house on Monday evening. That genuine comedian Hal Wright opened, and in "Something for Nothing" and a smart parody of that fine old ballad "Meet Me Once Again" has a couple of good numbers, in which his excellent singing voice is heard to advantage. Mr. Harry Claff in his "Henry VIII." scena goes well, the introduction of a new ballad, "Where Were You?" which emanates from the house of Feldman, being a popular feature.

May Henderson as Lithe, active, and effervescing in her vitality as ever, was never in better form than now, her bubbling good humour being absolutely infectious. Her songs matter little,—she has one that she herself confesses to ignorance of what it is about—the whole value of her delightful act being her genius for catching up anything or anybody that attracts her spontaneous and unrehearsed attention at the moment, these effects being the cause of equally spontaneous laughter. A double recall was more than deserved. We cannot attempt to fathom the mystery of the illusion presented by Sierak—a real showman—who, binding the wrists and ankles of a charming young lady named Leah, and afterwards locking her in a wooden cabinet, proceeds to plunge swords and knives through the box which contains the girl, who, after these implements have been withdrawn, emerges without injury, though minus the garment she wore on entering the receptacle. Arthur Prince presents with his usual success his clever ventriloquial sketch "Insubordination"; and Nora Blancy and Gwen Farrar, in "Watching and Waiting For You," "Tosti's Bowler Hat," "As Long As He Loves Me"—with Miss Farrar's 'cello accompaniment—and "Henhouse Blues," met with the heartiest of receptions, being recalled again and again.

Wee Georgie Wood, making his reappearance at the Holborn after his successful world tour, is splendidly suited in R. P. Weston and Bert Lee's sketch "Blackhand George," which in the hands of this clever young actor, becomes a deeply human study of boyish affection and ingenuousness. He is admirably assisted by Miss Dolly Harmer as the mother of the alternately scolded and cajoled lad. Hilda Glyder has a couple of characteristic songs in "Because You Had Me Once" and "You've Got Me Wrong," which she renders with a wealth of meaning, her delightful dancing being also keenly enjoyed; and Ernie Mayne, who received an ovation on his entry, sang in his own inimitable manner of "Toad in the Hole" and "Woes of a Worker," a cleverly concocted medley of popular airs, both items going great. The clever cycling act contributed by Newhouse and Merrill completed the fine bill.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—Mr. CHARLES GULLIVER.

THE PALLADIUM.
THE ACTUAL PARIS PRODUCTION OF THE
"FOLIES BERGÈRE REVUE"
IN 40 MAGNIFICENT SCENES.
Cast includes—
ERNIE LOTINGA, JENNY GOLDER,
FRED. DUPREZ, ROBERT CHISHOLM.
2-30 TWICE DAILY 8-15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing October 26th:

6-40 KILBURN EMPIRE 9-0
The Successor to "Wild Oats."
"ENCORE"
A New Revue.
With a Powerful Cast.

6-15 LEWISHAM HIP. 8-40
Julian Wylie Presents—
A Screaming Farcical Comedy, with Music, Entitled—
"MR. TICKLE, M.P."
Featuring—GEORGE BASS.

6-40 CAMBERWELL PL. 9-0
Harry Day Presents—
"HEADLIGHTS."
Including—
KITTY COLYER.
JIMMIE LESLIE.
JERRY & CO.
THE CAPITOL BAND.

6-40 GRAND PALACE, CLAPHAM JUNCTION 9-0
THE LONDON PALLADIUM'S GREAT SUCCESS,
The Albert de Courville Production—
"THE WHIRL OF THE WORLD."
with the Famous Comedienne, NELLIE WALLACE, in her Original Part.
Supported by full West End Cast.

6-40 HAMMERSMITH PL. 9-0
Archie Pitt Presents His Super Revue,
"A WEEK'S PLEASURE"
Including—
BETTY FIELDS.
WALTER AMNER.
PAT AZA.
THE TOWER DANCING GIRLS,
and the
FAMOUS BUSBY BAND.

6-30 CROYDON EMPIRE 8-40
Welcome Return Visit of the FAMOUS LONDON BAND,
Under the direction of EMLYN THOMAS.
HILDA GLYDER.
NAUGHTON & GOLD.
FRED RUSSELL.
DAISY JAMES.
VERA WOOTTON.
TOM E. HUGHES.
NIOBE.
SIDNEY EDWARDS.

6-40 ILFORD HIPPO. 9-0
"THE GOLDEN WEST"
Including—
TOMMY MOSTOL.
RAY ZACK.
CAPT. ALBERT DAGOIS.

6-40 SHOREDITCH OLY. 9-0
CLARICE MAYNE.
GEORGE MOZART.
BERT TERRELL.
CARR & PARR.
JACK LANE.
ROSIE LLOYD.
FORDE & DOWNES.
GRACIE CUNARD.
TERRY TWINS.

6-40 ISLINGTON EMPIRE 9-0
Tom Arnold presents—
"THE PEPPER BOX REVUE"
In 30 Scenes. Featuring—
MAMIE SOUTTER.
JIMMY AUSTIN.
GEORGE DOONAN.
The Show that put "Pep" in "Pepper."

6-40 POPLAR HIPPO. 9-0
Lew Lake Presents
LES ROUGES ET NOIRS in the
"NEW SPLINTERS"
An Entirely New Production.
Featuring—
HAL JONES & REG. STONE.

6-40 WILLESDEN HIP. 9-0
HARRY WELDON.
NORA DELANY.
DAISY DORMER.
ARCHIE GLEN.
ZETTA MOR.
LES STORKS.
ERNIE ROMA.
"MIDNIGHT."
Presented by ERNIE LOTINGA.

6-40 ROTHERHITHE HIP. 9-0
The South London Players (Direction, Dorothy Mulford) Present—
"THE UNDER DOG"
Or, "The Man Who Made Good."
By Walter Howard.
ALGERNON HICKS as Jerry Desmond.
WINIFRED FELIX PITT as Clare Wilding.

6-30 COLLINS'S 9-0
The North London Players (Direction, Dorothy Mulford) Present—
"THE KING'S COMMAND"
By Clifford Rean.
MICHAEL WOODS as Lieut. Naida Stern.
VALERIE CRESPIN as Princess Thora.

6-30 HOLBORN EMPIRE 9-0
MAIDIE SCOTT.
DOROTHY WARD.
DICK HENDERSON.
ROBB WILTON.
JOHNSON CLARK.
S. W. WYNDHAM.
AUDREY KNIGHT.
Etc., Etc.

NEXT WEEK'S CALLS.

MONDAY, OCTOBER 26, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 16 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

EALING BROADWAY PALLADIUM (rehearsal, 12).—Dan Cleary and Gee-Gee Chaplin, Jean Andrews.

JERSEY OPERA HOUSE (rehearsal, 1).—The Second Co. of the London Players present "Mothe."

SALISBURY PALACE (rehearsal, 1).—"The Farmer's Wife."

TOTTENHAM PALACE (rehearsal, 12.15).—Variety as booked.

WEYMOUTH JUBILEE HALL.—"The Sea Hawk" Film.

SIDNEY L. BERNSTEIN DIRECTION.

EDMONTON EMPIRE (rehearsal, 12).—"Magnet."

ENFIELD RIALTO (rehearsal, 1).—Daly Marr Trio.

WILLESDEN EMPIRE KINEMA (rehearsal, 1).—Scovell and Wheldon.

SHREWSBURY EMPIRE (rehearsal, 1).—Fynch and Fisher.

EAST HAM EMPIRE KINEMA (rehearsal, 1).—D'Arcys Babies Band and Blake and Pry.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—John D. Roberton presents "Rack and Ruin."

NORWICH THEATRE ROYAL.—"Simple Simon's Baby."

PAISLEY THEATRE (rehearsal, 12).—Harry Firth presents "Oh, Dolly!"

PAISLEY RINK PALACE (rehearsal, 1).—Oliver and Mack, Ivy Gordon, W. B. Raby.

IPSWICH HIPPODROME (rehearsal, 11.30).—Willie Pantzer and Co., Irene Forde, J. A. Powers, Flo Rice and Sweeties, Stevens and Foster, The Westwoods.

IPSWICH LYCEUM THEATRE.—"Storm."

HAMILTON HIPPODROME (rehearsal, 1).—Harry Lees presents "Pot Luck."

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Elliott and Walmer.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Jen Latona and Lucan and McShane Productions present "Some Show."

MANCHESTER JUNCTION THEATRE.—Tom E. Dean. Pictures, and company as booked.

MANCHESTER METROPOLE THEATRE.—Saltcoats Amusements, Ltd., present "Scotch Broth" Revue.

MANCHESTER OSBORNE THEATRE.—Whyte and Pyke, Five Chicago Girls, Morny Cash, Swanee Minstrels, Lune and Shaw.

MANCHESTER KING'S THEATRE.—The Broadhead Players present "A Pair of Silk Stockings."

MANCHESTER QUEEN'S PARK HIPPODROME.—Jazon and Montgomery present "On the Panel" Revue.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players present "The Ten Commandments."

PRESTON ROYAL HIPPODROME.—Frank E. Franks presents "The Times" Revue.

PRESTON PALACE THEATRE.—Picture entertainment.

SALFORD ROYAL HIPPODROME. Ten Loonies, Charlier and Cuvelier, Copeland Trio, Chas. Falla, Horace Jones and Partner, Byrne and Brennan, Samson.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Thos. F. Convery presents "The Dole Increased" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Dorothy Rivette, Pictures, Rose and Budd.

LIVERPOOL PAVILION THEATRE.—Clara Coverdale presents "Mr. Ken of Kentucky" Revue.

BURY HIPPODROME.—The Broadhead Players present "Leah Kleschna."

MORECAMBE WINTER GARDENS.—Picture entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Charlie Rich presents "Three Bags Full."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Douglas Ascot, "The Whirlwind."

WEST BROMWICH THEATRE ROYAL.—The Royal Players.

MACNAGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)

WARRINGTON.—Eclipse Productions' "Tiddly Winks."

BURNLEY.—Macdonald and Young's "The Street Singer."

SOUTHAMPTON.—R. Kimberley & J. Tully's "By the Way."

CARLISLE.—James Jewel's "Explosions."

BRADFORD.—Wilkieross Productions' "Good Old Sergeant."

HUDDERSFIELD.—Cranston-Heath Productions' "Married and Single."

HALIFAX.—Harry Norris's "Play time."

BLACKBURN.—Thos. F. Convery's "On the Dole."

LEICESTER.—Company as booked.

LONDON THEATRES OF VARIETIES, LTD.

(See p. 10.)

LONDON SYNDICATE HALLS.

(See p. 15.)

MOSS' EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Messrs. Herbert Clayton and Jack Waller's "Mercenary Mary."

FINSBURY PARK EMPIRE (rehearsal, 1).—Walter W. Ellis presents "A Week-End." Cast includes Fred Kitchen and Lily Burns.

NEW CROSS EMPIRE (rehearsal, 11).—Wallau and Partner, Vesta Sisters, May Henderson, The Doves, Jack Hylton and his Band, The Two Bobs, Du Calion.

STRATFORD EMPIRE (rehearsal, 1).—Francis Laidler presents "The Punch and Judy Show." Cast includes Dorothy Viggers and Tubby Stevens.

VICTORIA PALACE (rehearsal, 11.30).—Claribel Band, Tubby Edlin and Mai Bacon, Billy Bennett, Zomah, Fred Curran, The Pharamonds, Phil Kaufman, Olive Jenkin.

CARDIFF EMPIRE (rehearsal, 1).—Dezso Retter, George Lee, Lily Moore, Coram, Ernie Mayne, De Groot, Fred Barnes.

SWANSEA EMPIRE (rehearsal, 2).—Harry Day presents "Records." Cast includes George Clarke and Kitty Emson.

NEWPORT EMPIRE (rehearsal, 1).—King and Benson present "Sign On." Cast includes King and Benson.

NOTTINGHAM EMPIRE (rehearsal, 1).—Rob Daymar, The Versatile Three, Harry Tate, J. W. Rickaby, Ted Marcel, Ruby Sisters, Stella and Partner.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Chappell and Co., Ltd., present "Lilac Time."

GLASGOW ALHAMBRA (rehearsal, 11).—Sybil Thorndike and her Co. in "Saint Joan."

GLASGOW EMPIRE (rehearsal, 11).—Wheeler and Mason present "Our Cabaret."

BIRMINGHAM EMPIRE (rehearsal, 12.30, low pitch).—John Lester presents "A Jazz Round-Up." Cast includes Harry and Burton Lester.

BIRMINGHAM GRAND (rehearsal, 1, low pitch).—Lowenwirth and Cohan, Eddie Gray, Harry Moore, Stoll and Steward, Charles Austin, Ruth Budd, Gaston and Andree.

BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.

LIVERPOOL EMPIRE (rehearsal, 1).—"Rose Marie."

LEEDS EMPIRE (rehearsal, 1).—Fred Karno presents "Tittle-Tattle."

HULL PALACE (rehearsal, 1).—Montague Productions present "Rat-a-Tat."

SHEFFIELD EMPIRE (rehearsal, 1).—Firth Shephard presents "Shephard's Pie."

BRADFORD ALHAMBRA (rehearsal, 12.15).—Ralph and Bob Vedras, The Calno Trio, Grant and Faber, Violet Essex, The Two Rascals, Tucker, Madge Kennedy.

EDINBURGH EMPIRE (rehearsal, 12).—Robert Courtneidge presents "The Arcadians."

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEWCASTLE EMPIRE (rehearsal, 1).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Sam Mayo presents "Mottoes."

SUNDERLAND EMPIRE (rehearsal, 1).—(First production on any stage) Daniel Mayer's Co., including Miss Evelyn Laye, Leslie Faber, etc., in "Betty in Mayfair."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Macgregor and Hood's Co. in "Are You Working?"

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—M. Klit-Gaarde's Co. in "The Nine O'clock Revue."

GATESHEAD EMPIRE (rehearsal, 1).—Ernie Lotinga presents Arthur White in "The Loom."

PRESTON EMPIRE (rehearsal, 11).—"White Cargo."

SALFORD PALACE THEATRE (rehearsal, 11).—"Night Lights." Cast includes Hedges Brothers and Jacobson.

HANLEY GRAND THEATRE (rehearsal, 1.30).—The Stoke-on-Trent Amateur Opera and Dramatic Society present "A Little Dutch Girl."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Herbert Clayton and Jack Waller present "No No Nanette."

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—George Edwardes' "Poppy."

HALIFAX THEATRE ROYAL.—"The Green Goddess."

ROCHDALE THEATRE ROYAL.—"Patricia."

BURY THEATRE ROYAL.—Beresford and Pearce present "Snatches."

DEWSBURY THEATRE ROYAL.—MacDonald and Young's "Pollyanna."

HUDDERSFIELD HIPPODROME.—Ed. Pelton's "Attaboy."

HALIFAX GRAND THEATRE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

HUDDERSFIELD PICTURE HOUSE.—Pictures.

STOLL TOUR.

(See p. 15.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"My 'Erb."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Hilarities."

BRIGHTON HIPPODROME (rehearsal, 12).—"The Vanity Box."

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Workahy."

BIRMINGHAM HIPPODROME (rehearsal, 12).—"Oceans of Notions."

SOUTHEND HIPPODROME (rehearsal, 12).—"Casey's Court."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Saucy Sue."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Gay World."

LEEDS HIPPODROME (rehearsal, 12).—"Designs."

SHEFFIELD HIPPODROME (rehearsal, 12).—"By Request."

NEWCASTLE HIPPODROME (rehearsal, 12).—British National Opera Company.

MISCELLANEOUS.

READING PALACE THEATRE.—"Paris Nights."

AYR GAIETY THEATRE (rehearsal, 1).—"Revelations."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Yoga and Co., Gould and Gordon.

POPLAR QUEEN'S (rehearsal, 4).—"Parish Relief" Revue.

GLASGOW PAVILION.—Alf Zeitlin presents "Wildfire."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Coloured Lights" Revue.

ABERDEEN TIVOLI THEATRE (rehearsal, 1).—"Whizz" Revue.

GLASGOW METROPOLE (rehearsal, 12).—"Variations" Revue.

SHOREDITCH LONDON.—John Birmingham and his Band, Edgar Beynon, Conrad's Pigeons, Cissie Langley and Co., Les Rogers, Lyons and O'Moore, Fulvio, Jay and Joy, Umar and Lady.

PLYMOUTH PALACE THEATRE.—The Sydney Ilott Quintette, Jack Williams and Co., Zellini, Kennedy and Coppin, Phil and Phlora, Denis O'Neil, Plattier Bros., Arthur Haynes.

EXETER HIPPODROME.—Sammy Shields, Hana Sisters, Al Maurice and Alme Valdor, Archie Hill, 3 Cycling Brocks, Edith Price.

SWINDON EMPIRE.—"Madame Pompadour."

WINDSOR THEATRE ROYAL.—"British Made."

MAIDSTONE PALACE.—"Marguerite."

DEVONPORT ALHAMBRA.—"Round the Town."

WALHAM GREEN GRANVILLE (rehearsal, 12).—"One Moment, Please" Revue.

(Continued in following column.)

SONGS AND SINGERS.

B. Feldman and Co.

We advise our readers to turn to "the key of success" on the back page of this issue. The key is to be found in four new Feldman stormers—viz., "Normandy," "Panama," "Comin' Home," and "The Baby Looks Like Me." These first-class numbers not only promise to be the outstanding song and dance hits of the coming month, but also in great demand for pantomime. The two first-named are ideal production numbers, "Comin' Home" is a second "California, Here I Come," and "The Baby Looks Like Me" is a great comedy winner. Performers are advised to get busy on these stormers right away—and then, of course, the bands!

"Yum-Tum-Tum" and "Seminola" are, at the moment of writing, easily the outstanding winners. The former is a great comedy winner, with heaps of catchy verses and choruses, while the latter is a beautiful Indian love song with a most ear-haunting chorus, which is on everybody's lips.

Billy and Doris Harley, two very staunch Feldmanists, have now taken up that delightful new Feldman number, "Oh, Those Eyes." They have had many Feldman successes in the past, but this promises to eclipse them all.

The famous Dixie Minstrels, directed by Alf. E. Dodds, are Feldmanising strongly. Mr. Dodds tells us that his Dixie Jazbos Band produced "Seminola" at the Princess Theatre, Glasgow, and made an instantaneous hit with the number. Mr. Dodds adds that he is also featuring "Bingo Farm," which is easily the best of his comedy concerteds.

Daisy Girdlestone reports that her concert party has made a big hit with Feldman numbers throughout the season. Their outstanding winners included "Jealous," "All the Nice Girls are in the Ballroom," "Everybody Loves My Baby," "Bingo Farm," "Whiter Than Snow," and "Won't Go." Miss Girdlestone further tells us that she will make a special feature of "June Brought the Roses" in her pantomime this season. She considers this to be a delightful ballad.

Dorothy Veitch, a charming artist and a very keen Feldmanist, has been scoring a terrific success with that great comedy winner, "Yum-Tum-Tum," and that other big favourite, "Roll On To-morrow Night." Miss Veitch will be in pantomime this season and intends to feature a record-breaking batch of House of Hits' stormers.

Belle Harrison, the golden-voiced soprano of "Situations" revue, is going strong with "I Know Someone Loves Me" and "My Sugar." Bert Cheshire, the popular musical director of "Situations," tells us that Miss Harrison creates a furore with these numbers.

Musical Director Charles Ashman, of "His Lucky Wife" company, has taken up that great stormer, "Seminola." He tells us that Minnie Cole, a leading light in the company, is at present scoring a big hit with "All the Nice Girls are in the Ballroom."

Harry Leslie, a versatile comedian and staunch Feldmanist, tells us that he has experienced enormous success with "Won't Go" and "The One-legged Family." He proposes to take up our new comedy winner, "Our Landlady is a Nice Landlady."

The popular Ralia Boys are so delighted with their new Feldman winner, "She's Got Nothing Above the Ears," that they are going to feature it on the famous Keith circuit, on which they open on November 2. They are also making a special feature of "Shadowland."

Hugh Deacon, who is the capable musical director of the Palladium, Exeter, tells us that he has been featuring "Yum-Tum-Tum," "Seminola," "Won't Go," and "Where's My Sweetie Hiding?" in his musical interludes. All these numbers have proved to be great applause-getters.

George Lawrence, who, with Syd. Parsons, presents that bright show, "The Jog-Trot," tells us that he has a strong trio of Feldman winners in "Virginia—My Paradise," "Seminola," and "Sunny Italy."

Appearing with the "Supremes" C.P., versatile Barney O'Reilly reports that "Yum-Tum-Tum," "Won't Go," "Bingo Farm," "Sally in the Cabaret," and "Sunny Italy" are all winners for this clever party.

Tony Raglan produced "Seminola" at the Pavilion, Ramsgate, last week, and scored an instantaneous success with the great Indian song fox-trot.

José Bowers, London's leading lady saxophonist, and her Ladies' Dance Band are making a very big hit at the Palace of Dancing, Wembley. Miss Bowers makes a special feature of the tango, and her band of eight first-class musicians is highly popular as a result. They also make regular features of "Seminola," "Shadowland," "Madeira," and a host of other Feldman favourites.

Lawrence Wright Music Co.

New Publications: "Wait 'Till To-morrow Night," "Mills, Tenor Banjo Instructor," "They're Always in the Way."

Pantomime producers are strongly advised to make a particular note of the new Scotch number, "When the Bloom is on the Heather," which has been placed with a number of leading pantos. for production during the forthcoming pantomime season.

The Brazilian Trio write of the terrific success they are making with "I'll Take Her Back" and "Sally's Come Back." They are also very enthusiastic about a new number they are producing this week, entitled "Paddlin' Madelin' Home."

A number of real big song hits are included in the successful revue, "Cheap Trips," such as "Why Don't My Dreams Come True" and "Paddlin' Madelin' Home," excellent rendered by Sydney Bray and Peter McSweeney. Sydney Bray also delights the audiences with his rendition of "Sunny Havana."

Tony Raglan is making a terrific success with "Toy Drum Major," which is a permanent feature of his act.

Medley Barrett, who is at present on the Continent, writes very enthusiastically of the enormous success Miss Marie Kendall is making at the Scala Theatre, Cologne, with "When My Sugar Walks Down the Street." Mr. Barrett says it is extraordinary the number of "Wright" winners at present being featured over there, including such big hits as "Toy Drum Major," "Shanghai," "Bouquet," "Sally's Come Back," etc.

On our visit to the Mile End Empire, last week, we were astounded with the enormous success Dixie Wood made with "San Francisco," the chorus being taken up as one by the huge audiences.

Bert Symes has recently joined the cast of Harry Korris' revue, "Don't Worry," into which he has introduced several numbers from the Lawrence Wright house. He writes: "Phenomenal success with 'Why Don't My Dreams Come True'; am holding up the show with this great number. 'Save Your Sorrow' is another tremendous hit."

The outstanding song hits in Harry Slingsby's "Zip" Co. are "Hay, Hay, Farmer Gray," "Close in My Arms," and the popular success, "Toy Drum Major."

A phenomenal success in a phenomenal success—"Why Don't My Dreams Come True," featured in "On the Dole."

One of the hits in the repertoire of John Birmingham and his band is "Paddlin' Madelin' Home," which they introduce at the Palace, Plymouth, this week, and are rewarded with hearty applause.

"Bouquet" revue, at the Borough Theatre, Abergavenny, this week, includes a strong list of real "Wright" hits—i.e., "Shanghai," sung by Della Fredericks, "Save Your Sorrow" and "Golden West," by Pearl Joyce, "San Francisco," by Sydney Leslie. The "Toy Drum Major" and "Savoy Medley" are used by the "Bouquet" Belles for their dance. The melody of "Bouquet" is also used throughout the show.

Miss Sybil Vane has an exceptionally strong repertoire in "Bouquet," "Save Your Sorrow," and other numbers from the "Wright" catalogue. These are greatly to the liking of the Finsbury Park audiences, judging by the tremendous applause at the conclusion of Miss Vane's act.

Arthur Jeffries makes one of the hits of the show in "Paris Nights," at the Empire, Kilburn, this week, with the wonderful ballad, "Why Don't My Dreams Come True."

Dick Henderson is at the Victoria Palace this week, where the audiences are loth to let him go at the conclusion of his excellent rendering of "Why Don't My Dreams Come True."

Daisy Taylor is particularly suited with "Tennessee," which she features in "Work Shy" revue at the Hippodrome, Southampton, this week.

One of the outstanding panto. hits for the coming pantomime season will undoubtedly be the very fine comedy number, "Hay, Hay, Farmer Gray." This has been been placed with quite a number of pantos, and will be used extensively as a single number.

The outstanding song hit at the Coliseum this week is undoubtedly "Why Don't My Dreams Come True," which is beautifully sung by the popular baritone, Eric Godley.

Diamond Music Publishing Co.

Managers looking out for two good numbers for panto. should communicate at once with the Diamond Music Publishing Co., Gloucester House, 19 Charing Cross Road. This firm has two splendid numbers—"Me Bow Bow" and "Monkey's Walk the Wembley Walk." They are sure to be two big hits during pantomime season.

(Continued on page 13.)

(Continued from preceding column.)

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Francis Laidler presents "The Roundabout."

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Harry Slingsby presents "Zip."

ALDERSHOT THEATRE ROYAL (rehearsal, 12).—Miss Dorothy Mullord's Repertoire.

ASTON HIPPODROME (rehearsal, 12).—"Everyday Life."

COVENTRY HIPPODROME (rehearsal, 1).—"Scenes and Screams."

BATH PALACE.—"Globe Trot" Revue.

GT. YARMOUTH HIPPODROME.—"Grumbles" Revue.

KEIGHLEY HIPPODROME (rehearsal, 12).—Macdonald and Young present "Katinka."

PENGE EMPIRE (rehearsal, 12).—"So This Is London." W. T. Ellwanger.

NORTHAMPTON NEW (rehearsal, 12).—"Great Fun."

NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"The Bamboula."

BARROW-IN-FURNESS TIVOLI.—Mr. Joe Morrison's "Jazz Land" revue.

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THE ERA

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PANTOMIME NUMBER

1925-26

THE PICK OF THE BUNCH AS USUAL

Advertisement Rates and Specimen Page on Application

THE RISING STAR—

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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

A LA RUSSE (Mde. Lydia Kyasht).—Oct. 19, Grand, Hull.
ALF'S BUTTON.—Oct. 26, Lyceum, Newport.
ALL OF A SUDDEN PEGGY.—Oct. 19, Wrexham.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCADIANS, THE.—Oct. 26, Empire, Edinburgh; Nov. 2, Empire, South Shields.
BACHELOR HUSBANDS.—Oct. 26, T.R., Bolton.
BALKAN PRINCESS.—Oct. 19, T.R., Bath.
BAMBOULA.—Oct. 26, O.H., Northampton; Nov. 2, Grand, Oldham.
BAYNTON, HENRY.—Oct. 26, H.M., Aberdeen; Nov. 2, T.R., Newcastle.
BEGGAR'S OPERA.—Oct. 26, Palace, Rawtenstall.
BELLE OF NEW YORK.—Oct. 26, H.M.T., Walsall; Nov. 2, Arcadia, Doncaster.
BENSON, SIR FRANK.—Oct. 26, O.H., Scarborough; Nov. 2, St. George's, Kendal.
BETTY.—Oct. 19, Royal Grantham.
BETTY IN MAYFAIR.—Oct. 26, Empire, Sunderland.
BOURCHIER, ARTHUR.—Oct. 26, King's, Glasgow; Nov. 2, H.M., Aberdeen.
BRIDE, THE.—Oct. 26, O.H., Blackpool.
BRITISH NATIONAL OPERA.—Oct. 26, Hippo., Newcastle-on-Tyne; Nov. 2, O.H., Manchester.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—Oct. 19, O.H., Scarborough.
BUCKLEY, FRANK, REP.—Oct. 26 and Nov. 2, Empire, Shirebrook.
BULLDOG DRUMMOND.—Oct. 19, Royal, Morecambe.
BULL PUP, THE.—Oct. 19, O.H., Southport.
CAMPBELL, MRS. PATRICK.—Oct. 26, Royalty, Chester; Nov. 2, Grand, Luton.
CARL ROSA OPERA.—Oct. 26, O.H., Cork; Nov. 2, Gaiety, Dublin.
CARL ROSA OPERA.—Oct. 26, Palace, Westcliff; Nov. 2, T.R., Chatham.
CAT AND THE CANARY.—Oct. 26, Grand, Luton.
CHARLEY'S AUNT.—Oct. 26, Court, Wigan; Nov. 2, Lyceum, Ipswich.
COBRA.—Oct. 26, Grand, Leeds; Nov. 2, King's, Hammersmith.
CREAKING CHAIR.—Oct. 19, Brixton.
CREAKING CHAIR.—Oct. 19, Hippo., Southend.
DE GREY, GEORGE.—Oct. 19, T.H., Brynmawr.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DOBELL, W. L.—Oct. 26, Kilmalloch (3); Fermoy (3).
DOLLAR PRINCESS.—Oct. 26, New, Cardiff.
DORAN, CHARLES.—Oct. 26, County, Reading; Nov. 2, Grand, Croydon.
D'OYLY CARTE (NEW) CO.—Oct. 26, Grand, Croydon; Nov. 2, Artillery, Woolwich.
D'OYLY CARTE (REP.) CO.—Oct. 26, T.R., Newcastle-on-Tyne; Nov. 2, Lyceum, Edinburgh.
DUNSTAN, EDWARD.—Oct. 26, Ulverston; Nov. 2, Eden, Bishop Auckland.
EDUCATING A HUSBAND.—Oct. 19, New, Cambridge; Nov. 2, Devonshire Park, Eastbourne.
ELIZA COMES TO STAY.—Oct. 19, T.R., Guildford; Nov. 2, Grand, Mansfield.
FAKE, THE.—Oct. 19, Palace, Maidstone.
FARMER'S WIFE (A. & S.).—Oct. 26, P.T., Salisbury; Nov. 2, Hippo., Richmond.
FARMER'S WIFE (Birmingham Rep. Co. No. 1).—Oct. 26, Gaiety, Hastings; Nov. 2, O.H., Northampton.
FIVERS.—Oct. 26, Pleasure Gardens, Folkestone.
FOOL, THE.—Oct. 26, Birmingham.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FORBES-ROBERTSON, FRANK.—Oct. 26, T.R., Bath; Nov. 2, T.R., Exeter.
GIPSY LOVE.—Oct. 26, Hippo., Richmond.
GILL, BASIL.—Oct. 26, T.R., Birmingham.
GIRL WHO WOULDN'T MARRY (Aston Players).—Oct. 19, T.R., Aston.
GREEN GODDESS.—Oct. 26, T.R., Halifax; Nov. 2, Royalty, Chester.
HAMILTON DEANE.—Oct. 26 and Nov. 2, O.H., Harrogate.
HAMMERSLEIGH, BERIE.—Nov. 2, County, Bangor.
HARDING, LYN.—Oct. 26, T.R., Bristol; Nov. 2, Brixton Theatre.
HAY FEVER.—Oct. 26, Royal, Bournemouth.
HINTON, ARTHUR.—Oct. 19, Palace, Aberdeen.
HOWARD, INEZ, PLAYERS.—Royal, Blyth (season).
IRENE.—Oct. 19, Gaiety, Ayr.
ISABEL, EDWARD, AND ANNE.—Oct. 26, Newark (3); Buxton (3); Nov. 2, Gaiety, Ayr.
IT PAYS TO ADVERTISE (WHITE).—Oct. 26, O.H., Kidderminster; Nov. 2, T.R., Peterborough.
IT PAYS TO ADVERTISE.—Oct. 26, Prince's Bradford.
JEANNETTE.—Oct. 19, Palace, Fleetwood.
JEFFERSONS, THE, and THE OPTIMIST.—Oct. 26, T.R., Whitehaven; Nov. 2, Playhouse, New Mills.
JUST MARRIED.—Oct. 26, Gaiety, Dublin.
JUST MARRIED (BLUE).—Oct. 26, Grand, Swansea; Nov. 2, Grand, Blackpool.
KATJA.—Oct. 26, O.H., Burton; Nov. 2, Palace, Newark.
KATINKA.—Oct. 26, Hippo., Keighley.
KATJA.—Oct. 26, P.O.W., Grimsby.
KATJA.—Oct. 26, O.H., Belfast.
KING'S COMMAND, THE.—Oct. 26, Collins's.
LADY OF THE ROSE.—Oct. 26, O.H., Dunfermline.
LANG, MATHESON.—Oct. 26, Theatre, Wimbledon; Nov. 2, Hippo., Golders Green.
LAST WALTZ.—Oct. 26, T.R., Lincoln; Nov. 2, Empire, Chiswick.
LIE, THE.—Oct. 19, Arcadia, Doncaster.
LIGHTNIN'.—Oct. 26, Prince's, Bristol.
LILAC TIME.—Oct. 26, Royal, Nottingham.
LILAC TIME.—Oct. 26, New, Oxford.
LITTLE NELLY KELLY.—Oct. 26, Theatre Royal, Exeter.
LONDON PLAYERS.—O.H., Jersey (season).
MACDONA PLAYERS (Bernard Shaw Rep.).—Regent, London (season).
MADAME POMPADOUR (EDWARDES).—Oct. 26, Hippo., Gloucester; Nov. 2, O.H., Crewe.
MADAME POMPADOUR.—Oct. 19, Royal, Bolton.
MAID OF THE MOUNTAINS.—Oct. 26, T.R., York; Nov. 2, O.H., Cork.
MAN FROM HONG KONG.—Oct. 26, Lyceum, Sheffield.
MAN IN DRESS CLOTHES.—Oct. 19, Royal, Nottingham.
MAN WITH LOAD OF MISCHIEF.—Oct. 26, New, Cambridge; Nov. 2, New, Oxford.
MARSH, ALEX.—Oct. 26, Arcadia, Doncaster; Nov. 2, T.R., Yarmouth.
MAURICE, IVY.—Oct. 19, Phœnix, Sheffield.
MERRY WIDOW.—Oct. 26, Gaiety, Oldham.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MITCHELL & DALE REP.—Grand, Lancaster (season).
MIXED DOUBLES.—Oct. 26, Shakespeare, Liverpool.
MONSIEUR BEAUCAIRE.—Oct. 26, T.R., Glasgow; Nov. 2, T.R., Bournemouth.
NEILSON-TERRY, PHYLLIS.—Oct. 26, Lyceum, Edinburgh; Nov. 2, King's, Glasgow.
NERVOUS WRECK.—Oct. 26, Pavilion, Weymouth; Nov. 2, Pavilion, Torquay.
NICOLETTE.—Oct. 26, P.O.W., Birmingham; Nov. 2, Prince's, Bradford.
NO, NO, NANETTE.—Oct. 26, Palace, Manchester.
NO, NO, NANETTE.—Oct. 19, New, Oxford.
NO, NO, NANETTE.—Oct. 26, Southport.
NO. 17.—Oct. 26, Devonshire Park, Eastbourne; Nov. 2, Borough, Stratford.
NOVELLO, IVOR.—Oct. 26, Grand, Hull; Nov. 2, Grand, Derby.
OFFICERS' MESS.—Oct. 19, Alex., Birmingham.
O'MARA OPERA.—Oct. 26, T.R., Grantham; Nov. 2, Corporation, Chesterfield.
OUR KID.—Oct. 19, Anglesea Palace, Burton-on-Trent.
OUTWARD BOUND.—Oct. 19, Wisbech.
OVER THE HILL.—Oct. 26, Victoria, Barnard Castle.
PADDY THE NEXT BEST THING.—Oct. 26, O.H., Buxton.
PATRICIA.—Oct. 26, Royal, Rochdale; Nov. 2, Blackburn.
PELICAN, THE (NORTH).—Oct. 26, King's, Edinburgh; Nov. 2 Alhambra, Glasgow.
PELICAN, THE (SOUTH).—Oct. 26, T.R., Sheffield; Nov. 2, Palace, Westcliff.
PLUS FOURS.—Oct. 19, T.R., Rochdale; Nov. 2, T.R., York.
POLLYANNA.—Oct. 26, Royal, Dewsbury; Nov. 2, P.O.W., Grimsby.
POPPY.—Oct. 26, Royal, Blackburn.
PRICE OF COAL.—Oct. 26, Borough, Wallsend.
PRIMROSE (BLUE).—Oct. 19, T.R., Exeter.
PRIMROSE.—Oct. 19, Hippo., Nottingham.
RAIN.—Oct. 26, Borough, Stratford.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—Oct. 26, T.R., Leamington; Nov. 2, O.H., Burton-on-Trent.
RIGHT AGE TO MARRY.—Oct. 19, Grand, Oldham.
RISING GENERATION.—Oct. 26, H.M., Carlisle.
ROSE MARIE.—Oct. 26, Empire, Liverpool.
RUSSIAN BALLET.—Oct. 19, West Pier, Brighton.
SAINT JOAN.—Oct. 26, Royal, Huddersfield.
SAINT JOAN.—Oct. 26, Alhambra, Glasgow.
SAUCY SUE.—Oct. 26, Hippo., Liverpool.
SIGNAL, THE.—Oct. 26, West Pier, Brighton.
SIMPLE SIMON'S BABY.—Oct. 26, Royal, Norwich.
SMOULDERING FIRES.—Oct. 19, Collins's.
SO THIS IS LONDON.—Oct. 26, Empire, Penge; Nov. 2, Empire, York.
SPORT OF KINGS.—Oct. 19, Wimbledon.
SPORT OF KINGS.—Oct. 26, County, Bedford.
SPRING CLEANING.—Oct. 26, T.R., Portsmouth; Nov. 2, T.R., Brighton.
STOP FLIRTING.—Oct. 19, Palace, Dudley; Nov. 2, Empire, Ardwick.
STORM.—Oct. 26, Ipswich.
STREET SINGER (SOUTH).—Oct. 26, T.R., Worcester; Nov. 2, O.H., Cheltenham.
STREET SINGER (NORTH).—Oct. 26, Palace, Burnley; Nov. 2, O.H., St. Helens.
STREET SINGER.—Oct. 26, Court, Liverpool, Nov. 2, Prince's, Manchester.
SUNSHINE SALLY.—Oct. 26, King's, Newcastle (Staffs.); Nov. 2, Grand, Rawtenstall.
TARNISH.—Oct. 26, Grand, Southampton; Nov. 2, Guildford.
TERRY, FRED, AND JULIA NEILSON.—Oct. 26, Grand, Wolverhampton; Nov. 2, Court, Liverpool.
TIGER CATS (B).—Oct. 26, O.H., Burnley.
TONS OF MONEY (BLUE).—Oct. 26, Smethwick; Nov. 2, T.R., Bristol.
UNDER DOG.—Oct. 26, Hippo., Rotherhithe.
UNCLE TOM'S CABIN.—Oct. 19, Grand, Brighton.
VENNER, REP.—T.R., Castleford (season).
VORTEX, THE (BLUE).—Oct. 19, Bristol.
VORTEX, THE (WHITE).—Oct. 26, Stroud (3); Taunton (3).
WATCH MY WIFE.—Oct. 19, Palace Pier, Brighton.
WEEK-END, A.—Oct. 26, Empire, Finsbury Park.
WHEN KNIGHTS WERE BOLD.—Oct. 19, Empire, Chatham.
WHITE CARGO (NORTH).—Oct. 26, Empire, Preston; Nov. 2, Hippo., Darlington.
WHITE CARGO (BLUE).—Oct. 26, Court, Warrington; Nov. 2, County, Shrewsbury.
WHITE CARGO.—Oct. 26, Empire, Preston.

REVUES.

ALL SUNSHINE.—Oct. 19, Playhouse, Hitchin.
APPLE SAUCE.—Oct. 26, Hippo., Bristol; Nov. 2, Alex., Birmingham.
ARE YOU ISTENING?—Oct. 26, New, Crewe.
ARE YOU WORKING?—Oct. 26, Empire, South Shields.
ATTABOY.—Oct. 26, Huddersfield; Nov. 2, Croydon.
BAD BOYS.—Oct. 19, O.H., Londonderry.
BED AND BREAKFAST.—Oct. 26, Palace, Watford.
BRITISH MADE.—Oct. 26, Royal, Windsor.
BROKEN BISCUITS.—Oct. 26, Town H., Pontypridd; Nov. 2, Grand, Stockton-on-Tees.
BY THE WAY.—Oct. 26, Palace, Southampton.
BY REQUEST.—Oct. 26, Hippo., Sheffield; Nov. 2, Hippo, Newcastle-on-Tyne.
CASEY'S COURT.—Oct. 26, Hippo., Wolverhampton; Nov. 2, Hippo., Wakefield.
CHEAP TRIPS.—Oct. 19, Hippo., Belfast.
CHEERIO.—Oct. 19, Hippo., Liverpool.
CHUCKLES.—Oct. 26, Palace, West Hartlepool; Nov. 2, Pavilion, Ashington.
COLOURED LIGHTS.—Oct. 26, R., Edinburgh.
COME TO THE SALE.—Oct. 19, Hippo., Seacombe.
CONTRASTS.—Oct. 19, Pal., Halifax.
CRANKY.—Oct. 26, Col., Oldham.
DANCING TIME.—Oct. 19, King's, Newcastle, Staffs.
DESIGNS.—Oct. 26, Hippo., Leeds; Nov. 2, Liverpool.
DING-DONG.—Oct. 26, Bordesley; Nov. 2, Bedford, Camden Town.
DOLE INCREASED.—Oct. 26, Hippo., Ashton-under-Lyne.
DON'T WORRY.—Oct. 19, Palace, Carlisle.
DOUBLE SCOTCH.—Oct. 26, Victoria, Dundee.
ENCORE.—Oct. 26, Empire, Kilburn; Nov. 2, Palace, Reading.
EVENTS.—Oct. 26, Palace, Camberwell.
EVERYDAY LIFE.—Oct. 26, Hippo., Aston.
EXPLOSIONS.—Oct. 26, Palace, Carlisle.
FETCH A POLICEMAN.—Oct. 19, Borough, Wallsend.
FLYAWAY PETER.—Oct. 19, Palace, Hammersmith.
FOLLOW THE MONEY.—Oct. 26, Palace, Cork.
FUN ON AN OCEAN LINER.—Oct. 26, Grand, Plymouth; Nov. 2, Coliseum, Portsmouth.
GAY CITY.—Oct. 19, Royal, Windsor.
GAY WORLD, THE.—Oct. 26, Hippo., Wolverhampton.
GLOBE TROT.—Oct. 26, Palace, Bath.
GOLDEN WEST.—Oct. 26, Hippo., Ilford.
GOOD OLD SERGEANT.—Oct. 26, Palace, Bradford.
GOODS, THE.—Oct. 26, Empire, Belfast.
GOOD TIMES COMING.—Oct. 26, Alex., Widnes.
GREAT SCOTT.—Oct. 26, Royal, North Shields.
GRUMBLES.—Oct. 26, Hippo., Great Yarmouth; Nov. 2, Hippo., Wigan.
HAPPY DAYS.—Oct. 19, Palace, Warrington.
HEADLIGHTS.—Oct. 26, Camberwell; Nov. 2, Lewisham.
HELTER SKELTER.—Oct. 26, Palace, Oldham.
HERE'S TO YOU.—Oct. 26, Metropolitan, W.; Nov. 2, Palace, Watford.
HIGH LIFE.—Oct. 19, Empire, Wolverhampton; Nov. 2, Empire, Penge.
HILARITIES.—Oct. 26, Hippo., Southampton.
HIS LUCKY WIFE.—Oct. 19, Royal, North Shields.
HULLO, BUBBLES.—Oct. 19, Coliseum, Shoreham.
INCOME-TAX MAN, THE.—Oct. 26, Royal, Stratford.
JAZZLAND.—Oct. 26, Tivoli, Barrow-in-Furness.
JAZZ ROUND-UP, THE.—Oct. 26, Grand, Birmingham; Nov. 2, Empire, Nottingham.
JINGLES AND SMILES.—Oct. 19, Emp., Wolverton.
JOG-TROT.—Oct. 19, Grand Pav., Scarborough.
KHAKI.—Oct. 26, Pal., Blackpool.
LAUGHS AND LADIES.—Oct. 19, Emp., Burnley.
LIGHTER AND BRIGHTER, Oct. 26, Pal., Newcastle.
LONDON CALLING.—Nov. 2, County, Bedford.
LONDON NIGHTS.—Oct. 26, Col., Kettering.
LONDON TO NEW YORK.—Oct. 19, Marina, Lowestoft.
LOOM, THE.—Oct. 26, Empire, Gateshead.
LUCKY 13.—Oct. 26, Grand, Brighton; Nov. 2, Palace, Swansea.
MAGNETS.—Oct. 26, Empire, Edmonton.
MARGUERITE.—Oct. 26, Palace, Maidstone.
MARRIED AND SINGLE.—Oct. 26, Palace, Huddersfield.
MELODY BOX.—Oct. 26, Empire, Newcastle; Nov. 2, Empire, Glasgow.
MERRY AND BRIGHT.—Oct. 19, Grand, Luton.
MODELS AND MUDDLES.—Oct. 19, Palace, Southampton.
MOTTOES.—Oct. 26, King's, Southsea.
MR. KEN OF KENTUCKY.—Oct. 26, Pavilion, Liverpool.
MR. TICKLE.—Oct. 26, Hippo., Lewisham.
MR. TOWER OF LONDON.—Oct. 19, Hippo., Great Yarmouth.
MENU, THE.—Oct. 19, Hippo., Rochdale.
MONEY FOR JAM.—Oct. 26, Hippo., Eastbourne.
MY ERR.—Oct. 26, Hippo., Boscombe.
NELLY DEAN.—Oct. 26, Empress, Brixton; Nov. 2, Metropolitan.
NEW SPLINTERS.—Oct. 26, Hippo., Poplar.
NIGHTLIGHTS.—Oct. 26, Palace, Salford; Nov. 2, Hippo., Birkenhead.
NINE O'CLOCK REVUE.—Oct. 26, Empire, West Hartlepool; Nov. 2, Palace, Blackpool.
NIPPY.—Oct. 26, Hippo., Altrincham.
NIPS.—Oct. 26, T.R., Cleethorpes; Nov. 2, Marina, Lowestoft.
NOTIONS.—Oct. 26, Stockton; Nov. 2, Bury.
NOW WE KNOW.—Oct. 26, Hippo., Seacombe.
OCEANS OF NOTIONS.—Oct. 26, Hippo., Birmingham; Nov. 2, Hippo., Liverpool.
OH, DOLLY!—Oct. 26, Theatre, Paisley; Nov. 2, T.R., Coatbridge.
O.K.—Oct. 26, T.R., Crook.
ONE MOMENT, PLEASE.—Oct. 26, Granville, Walham Green.
ON THE NOD.—Oct. 26, Central, Bolsover.
ON THE DOLE.—Oct. 26, Palace, Blackburn; Nov. 2, Hippo., Birkenhead.
ON THE PANEL.—Oct. 26, Queen's Park, Manchester; Nov. 2, Hippo., Nottingham.
ON WITH THE LAUGHTER.—Oct. 19, County, Bedford.
OUR CABARET.—Oct. 26, Empire, Glasgow.
PARISH RELIEF.—Oct. 26, Queen's, Poplar.
PARIS NIGHTS.—Oct. 26, Palace, Reading.
PARCELS.—Oct. 19, O.H., Workington.
PAY DAY.—Oct. 26, Alex., Hull.
PEPPER-BOX.—Oct. 26, Empire, Islington; Nov. 2, Hippo., Willesden.
PINS AND NEEDLES.—Oct. 26, Hippo., Mexborough; Nov. 2, Alex., Pontefract.
PLAYTIME.—Oct. 26, Palace, Halifax.
PLEDGES.—Oct. 26, Empire, Wood Green.
POT LUCK.—Oct. 26, Hippo., Hamilton.
POSH.—Oct. 26, Palace, Grimsby.
P'S AND Q'S.—Oct. 26, Empire, Leicester; Nov. 2, Empire, Wood Green.
PUNCH AND JUDY SHOW.—Oct. 26, Empire, Stratford; Nov. 2, King's, Southsea.
QUEEN OF THE CABARET.—Oct. 19, Palace, Huddersfield.
RACK AND RUIN.—Oct. 26, Hippo., Norwich.
RAT-A-TAT.—Oct. 26, Palace, Hull.
REAL STUFF.—Oct. 26, Grand, Mansfield; Nov. 2, Rugby.
RECORDS.—Oct. 26, Swansea; Nov. 2, Newport.
RED HOT.—Oct. 26, Palace, Walthamstow; Nov. 2, Theatre, Walsall.
REVELATIONS.—Oct. 26, Ayr; Nov. 2, Aberdeen.
ROUNDABOUT, THE.—Oct. 26, Empire, Kingston; Nov. 2, Empire, New Cross.
ROUND THE TOWN.—Oct. 26, Alhambra, Devonport.
RUNNING RIOT.—Oct. 26, Hippo., Devonport; Nov. 2, Hippo., Birmingham.
SACKED AGAIN.—Oct. 19, Palace, Salford.
SAY WHEN.—Oct. 26, Bedford, Camden Town; Nov. 2, Empire, Bristol.
SCENES AND SCREAMS.—Oct. 26, Hippo., Coventry.
SCOTCH BROTH.—Oct. 26, Met., Manchester; Nov. 2, T.R., Leigh.
SCOTCH FOLLIES.—Oct. 19, Empire, Belfast; Nov. 2, T.R., Whitehaven.
SERVED HOT.—Oct. 19, Col., Cheltenham; Nov. 2, T.R., Smethwick.
SHAVINGS.—Oct. 26, Empire, Middlesbrough; Nov. 2, Queen's, Castleford.
SHEPHARD'S PIE.—Oct. 26, Empire, Sheffield; Nov. 2, Empire, Cardiff.
SHORT STORIES.—Oct. 19, Metropolitan, W.
SIGN ON.—Oct. 26, Empire, Newport.
SITUATIONS.—Oct. 26, Palace, Attercliffe.
SNACKS.—Oct. 26, T.R., Bury.
SNATCHES.—Oct. 19, Col., Portsmouth.
SOME SHOW.—Oct. 26, Hippo., Hulme, Manchester.
SPARE PARTS.—Oct. 19, Pavilion, Southport.
SPASMS.—Oct. 19, T.R., Barnsley; Nov. 2, T.R., Stratford.
SPEED.—Oct. 26, T.R., Darlington.
STAGE STRUCK.—Oct. 19, New, Northampton.
STEPPING STONES.—Oct. 26, Empire, York.
STUNTS OF 1925.—Oct. 26, O.H., Macclesfield; Nov. 2, Hippo., Rotherham.
SURPRISES.—Oct. 19, Empire, Swadlincote.
TEN TO ONE ON.—Oct. 26, Hippo., Derby.
THIS WAY, PLEASE.—Oct. 19, O.H., Macclesfield; Nov. 2, Grand, Lancaster.
THERE YOU ARE, THEN.—Oct. 26, Palace, Chelsea.
THREE BAGS FULL.—Oct. 26, O.H., Dudley; Nov. 2, Hippo., Coventry.
TIDDLY WINKS.—Oct. 26, Hippo., Warrington.
TIMES, THE.—Oct. 26, Hippo., Preston.
TITTLE-TATTLE.—Oct. 26, Empire, Leeds.
TONS OF FUN.—Oct. 19, Royalty, Chester.
TOP-HOLE.—Oct. 19, Grand, Birmingham.
TOUCH AND GO.—Oct. 19, T.R., West Stanley; Nov. 2, T.R., Worthing.
TREASURES.—Oct. 26, Empire, Chatham.
TRICKS.—Oct. 19, Empire, Swansea.
VANITY BOX.—Oct. 26, Hippo., Brighton.
VARIATIONS.—Oct. 26, Met., Glasgow.
WAKE UP.—Oct. 26, Empire, Ardwick; Nov. 2, Empire, Chatham.
WEEK'S PLEASURE, A.—Oct. 26, Palace, Hammersmith.
WET AND DRY.—Oct. 19, Pavilion, Leicester.
WHAT HO!—Oct. 19, Palace, Attercliffe.
WHAT'LL I DO?—Oct. 26, Londonderry; Nov. 2, Empire, Belfast.

(Continued on page 13.)

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Cobwebs in the Cinemas.

With the great variety of special orchestrations available, and the facilities offered by the publishers, it is a pity that some of the cinema musical directors do not provide their patrons with more up-to-date melodies. A visit to a few of the theatres during the week has revealed the fact that the musical arrangements are far from adequate. It seems that the M.D.s are quite content to produce "any old thing" so long as the phrases bear some relation to the picture being shown, although in a few instances even sympathetic treatment was not obvious.

Resurrected.

Tunes that expired three years ago had been painfully exhumed, and the deft weaving of successive melodies (generally a pleasing feature of the published scores) was conspicuous by its absence. The arrangement of cinema music is a specialised job, and however excellent a player and conductor an M.D. might be, it will pay him, in most cases, to take advantage of the latest excerpts published.

On the Tapis.

Calling at Feldman's the other day, I heard Ted Shapiro trying over some of his new numbers. One of them, called "It's One of Those Things," struck me as being particularly good, both as regards tune and lyric, and I understand the firm regard it as a prospective winner. Eric Valentine, the young and brilliant lyric writer, has collaborated in some of these new offerings. Another promising hit from the same house is an excellent comedy fox-trot called "Baby Looks Like Me."

A True Bill.

Howard Godfrey and his band at Southend had been making a great feature of the Lennox number, "Why Do Short Men Like Tall Girls?" A gentleman arrived late in the evening, and after his first dance approached the leader with a request. Apparently, however, he had a better memory for a good tune than for titles. What he asked for was "that ripping little tune, 'Why Do Short Men Make Good Mothers?'"

Will They Go?

Jimmy Campbell (of Connelly and Campbell) tells me that at present he has five winners in the States—"Show Me the Way to Go Home," "Oh, Darling, Do Say Yes," "Wondering," "Where Is the Girl Who Was Stolen From Me?" and "Chick, Chick, Chicken." It seems that this go-ahead young firm have managed to reverse the usual order of things by importing their numbers into America rather than exploiting numbers which have already had a vogue on the other side. I hear that both Jimmy and his partner, Reg. Connelly, have been offered a handsome contract in "God's own country" for a period of five years. I hope they will find business too brisk over here to accept it—in other words, that they will be able to reply in the negative to America's "Oh, Darling, Do Say Yes."

Quick Progress.

I had an illuminating chat yesterday with Henry Lewin. He is one of the enterprising partners who founded the firm of Lewin Brothers in November last year, and who has helped to build up the Moor Street House into the very active proposition it is to-day. Lewin's strong suit is the saxophone, about which he knows all that matters—one of the reasons, no doubt, for the increasing demand from some of the best-known instrumentalists in the country. With all their saxes they issue a lesson chart which can be grasped by the veriest tyro. The firm have just secured the British agency for Bach trumpets and mouthpieces. The latter are made in ten different sizes, and a player who happens to lose his mouthpiece need only remember the number to get it replaced immediately.

"I Know."

An interesting new number from Silberman is "I Know" (My Sweetie Will Come Back to Me), a vocal fox-trot which I understand is being successfully featured by Fred Barnes. Wally Dewar's tune is very appealing, and the lyric is by A. E. Crabb, a writer with a future.

The Tango.

The new Tango Band at the Piccadilly—the Rio Grande Argentine Tango Band,—although an excellent combination of six, has not been successful in securing many new Tango devotees, as a recent visit proved. Jack Hylton's Band, which follows the imported combination, crowds the floor. Alas, poor Tango!

And Yet—

On the other hand, Miss José Bowers, one of the premier lady saxophonists, who is in charge of a talented band of eight at Wembley, tells me that the Tango (of which she is making a feature) is a great success there. It may be that in the hands of fair performers (the Bowers that be, so to speak) the Tango has an irresistible charm. Or it may be the Wembley air!

The Midland Bands.

I regret that in a recent paragraph I wrongly attributed responsibility for the organisation of the Midland Hotel bands. Mr. Gordon Yates, at the St. Pancras Midland Grand, is the company's musical director, and Mr. Roland H. Powell, of Leeds, holds musical contracts for the Queen's Hotel, Leeds; Caledonian Hotel, Edinburgh; Midland Hotel, Bradford; Turnberry Hotel, Turnberry, Ayrshire; and the Dornoch Hotel, Dornoch (summer only). Many apologies, gentlemen.

A Banjolly Tune.

Lawrence Wright have just published an excellent banjo solo, "Take Your Pick,' by Pete Mandell, banjoist of the Savoy Orpheans. It is scored for G. or tenor, with piano accompaniment. I believe this is the only banjo solo originating from this famous band.

Wimbledon's Victory.

"Trafalgar Night" at the Wimbledon Palais de Danse, on Wednesday, proved a great naval occasion. The decoration of the centre of the hall to represent the "Victory," the exhibition of the hornpipe by the local Sea Cadet Corps, and other attractions reflected the greatest credit on all concerned.

SONGS AND SINGERS.

(Continued from page 11.)

Francis & Day.

Pantomime songs just now are exercising the minds of artists and producers, and, as in former years, the firm has a splendid assortment of proved hits in readiness for the fast-nearing Christmas season, hits that will fit artists in all lines and suit every scene and situation from curtain rise to fall, and can even supply the overture, the thirty-fourth grand selections of popular successes, recently issued, being just the thing to precede the various shows and relieve harassed musical directors of much labour. Much praise has been showered upon and many rights secured in such successes as "When You and I were Seventeen" and "Ukulele Lady." Satisfaction is being expressed at the imminent release for pantomime of such songs as, for instance, "Yes, Sir! That's My Baby," "Yearning," "Let It Rain! Let It Pour! (I'll be in Virginia in the Morning)," and "On Mother Kelly's Doorstep," with which Fred Barnes is this week scoring at the Olympia, Shoreditch.

At the Victoria Palace Sophie Tucker, in addition to "Ukulele Lady," is heard in the recently issued fox-trot item, "I Ain't Got Nobody to Love," both of which are received with much applause.

At the Queen's, Castleford, Eileen Lake, of "Explosions" company, has been heard at her best in "Oh! How I Miss You To-night." Hilda Ward's syncopated orchestra, all the instrumentalists of which are ladies, have at Exeter and elsewhere delighted audiences with such items as "By the Lake," "Don't Bring Lulu," "All Alone," "There's 'Yes, Yes' in Your Eyes," "Doo Wacka Doo," and "June Night."

"Don't Bring Lulu," sung by Ethel Leslie, has been proving much to the tastes of audiences at the Gaiety, Tooting, of late. Judy de Croot, of "It Pays to Please" company, is singing "Ukulele Lady," with much success at Wellingborough this week.

Loud applause greeted "Who Takes Care of the Caretaker's Daughter?" sung by Vera Ray and the Two Boys, and "Ukulele Lady," sung by Frances St. Claire, on the opening night of the Victoria Musical Society at the Veterans' Club last week. The Brothers O'Gorman, at the New Cross Empire, have been making a big hit with that merry fox-trot number, "Don't Bring Lulu," the infectious melody and humorous lines appealing strongly to all hearers.

Worton David, Ltd.

At the Holborn Empire this week Ernie Mayne is again repeating his success with "There's No Toad in the Toad in the Hole," which he says is one of the biggest winners he has ever had. This is certainly *the* house for comedy hits. The popular comedy song, "Are You? Yes, I Yam," which is without doubt the comedy chorus hit of the year, continues to be featured with enormous success all over the country. Bert Ovey, of the Beaux and Belles Concert Party, has introduced this number, and writes that it is his biggest hit. Jackson Owen, in his successful revue, "Scenes and Screams," is making it one of his feature numbers, and finds it one of the hits of the show. Mr. Jack Yates, of "Surprises" revue, writes that he has just introduced "Are You? Yes I Yam" into the show, with excellent results. "The Old Top Hat That Father Wore" is another winner in the show.

That very successful revue, "On the Dole," continues to feature the firm's numbers, and this week, at the Pavilion, Liverpool, Mr. Harry Clayton is stopping the bill with his rendering of "The Songbird of Poverty Row." This number is also a very strong item with Miss Peggy Holmes, who is featuring it at all her engagements.

"Laughs and Ladies" revue write that "The Songbird of Poverty Row" and "Mary O'Brien (The Irish Hawaiian)," as featured by Miss Madge Allan, "I Looked Inside the Shop," featured by Miss Daisie Morell, and "The Old Top Hat That Father Wore," featured by the band in the show, continue to prove very popular items.

Artists looking for pantomime numbers should lose no time in getting in touch with the firm, who have a bunch of real hits.

"Are You? Yes I Yam" will undoubtedly be in very big demand for the pantomime season, and has already been fixed for many of the leading shows. A dame version of this number has been issued specially for pantomime, and all comedians playing dame should immediately write or call for copy of this. An excellent Scotch chorus number, entitled "When the Clouds Roll By, Jenny," has been issued, and this promises to be a very big pantomime favourite. "I Can't Help Loving That Girl," "The Old Top Hat That Father Wore," "Mary O'Brien (The Irish Hawaiian)," "The Songbird of Poverty Row," are also strongly recommended for pantomime.

We have pleasure in announcing the publication of two new special dance orchestrations just off the press. "Stamboul" (City of Temptation); the arrangement is particularly effective, including snatches of the Dervish Chorus and Turkish Patrol, and embodying solos for saxophone and oboe or clarinet. This number is backed with another big dance item of the same type as our great success, "Why Did You Call Me, Wonderful One?" It is entitled, "Why Did You Sing to Me, 'What'll I Do?'," and is specially orchestrated by Mackey and Lowry.

Lareine and Co., Ltd.

"Tell All the World" is now one of the most popular dance tunes of the day, being played and sung by all the leading bands, including Jack Hylton's famous band.

At every performance of "P's and Q's" revue Walter Williams scores heavily in the firm's numbers in "Tell All the World," "I Travel the Road," and "Just What the Doctor Ordered." He is assisted by that very versatile young lady, Miss Lena Chisholm, who sings and plays the violin most charmingly. For their delightful rendition of "Tell All the World" Lena and Walter receive a wonderful ovation.

"Oh, She Does Look Nice!" is the firm's new comedy number, with which the Versatile Three are creating such a success.

Randolph Sutton is yet another artist who finds "Oh, She Does Look Nice!" a "winner." He features it at every performance on tour.

"Poppy" will be the big pantomime ballad of the year. In the "Mustard Pot" revue "Poppy" is the big noise. Sung by Dorothy Langley, it has a wonderful reception.

Other "Lareine" items which are extremely popular at the moment are "Gee-gee, Put Your Tongue Out!" "Chinee," "Japanese Bluebird," "Sahara Moon," "Heartbroken," and "Ev'ry Little While" (waltz).

Wonderfully popular have been the "Lareine" nights organised in many dance halls throughout the country.

Artists are cordially invited to call and try over the firm's new numbers at 11, Newman-street, Oxford-street, W. 1.

Keith Prowse.

Sophie Tucker is another artist to fall to the lure of "If You Knew Susie," and is making an enormous success with this at the Victoria Palace.

"The Selma Four" inform us that "Susie" is a riot at the Empire, Edinburgh.

At the Holborn Empire Hilda Glyder is making an enormous success with "Dum Dum Dummy."

Hettie King brings the house down with her wonderful rendering of "If You Hadn't Gone Away" at the Empire, New Cross.

"The Versatile Three's" biggest number is undoubtedly "If You Knew Susie," and Finsbury Park audiences are not slow in showing their appreciation of the great way this number is put over.

Lionel Houghton, light comedian and baritone in "Tons of Fun" company, has found a winner in "Alabamy Bound."

"Vera and May," in "Hop Scotch" revue, write: "We are doing big with 'Peter Pan.' This is a wonderful number.

Bessie Leigh, soprano, with "Pins and Needles" revue, is being encored nightly for her delightful rendering of "Just For a While."

Betty Gordon, leading lady with "Stingers" revue, says: "I am working 'Alabamy Bound,' and have the assistance of a troupe of dancers.

Ethel M. Darsley is again playing principal boy this year, and has already fixed on "Bygones" for her big ballad number.

Another dance band to take to the halls is Geoffrey Goodhart's "Piccadilly Ballroom Band," who are top of the bill at the Bedford this week. Two of their best items are "If You Knew Susie" and "Alabamy Bound."

Renda Rudd, "The Really Clever Comedienne," is back in town after a most successful tour in South Africa, Australia, and New Zealand. Opening at Belfast next week, Miss Rudd is including in her repertoire "Does My Sweetie Do, and How?" and "Dum Dum Dummy."

Other numbers in great demand include "Dear One," "Peter Pan," "Ain't My Baby Grand," "Did Tosti Raise His Bowler Hat?" "Bells of the Sea," "Melody of Memories," and "Twilight."

Artists on the look-out for new numbers are invited to send 1s. 6d. (with professional card) for a selection of our new numbers.

Peter Bernard Limited.

The house of Peter Bernard Limited is well represented at its near neighbour—to wit, the Holborn Empire, this week. Miss Hilda Glyder tells us that she has a number after her own heart in "Because You Could Have Had Me Once"; and, needless to say, the peerless Misses Blaney and Farrar are, as usual, irresistible in "The Henhouse Blues."

Teddy Pearse is another admirer of "Because." He is having the number featured in his successful revue, while Haig Bros. and Lever are meeting with great success, not only with this number, but also "I Don't Care What I Do" and "Dixie Dancing School."

As we go to press, the Moss Maacha Quartette intimate that they intend featuring "Because" and "What Could be Fairer Than That?" immediately.

Mr. E. Dennis, the versatile M.D. at Brixton Pavilion, has made a special arrangement of "Gypsy Lady" and "Autumn Leaves," and his orchestra is featuring same as a speciality this week.

Peter Bernard is still the idol of the night clubs. Assisted by Miss Mabel Marks at the piano, he is still "pulling the place down" with "Because," "Kentucky (Dixie-way)," and "I Don't Care What I Do."

Don't forget to post 1s. 6d. for professional parcel (2s. to include "Falling Water"), and remember this address if you want a rehearsal room—83, New Oxford Street, W. 1. 'Phone: Museum 5086.

Messrs. Campbell & Connelly.

"Where Is That Girl Who Was Stolen From Me?" is growing so rapidly in popular favour that it looks like eclipsing everything else. Bond Rowell found it a sensational hit at Willesden Hippodrome last week, the entire audience joining in the chorus.

Dick Henderson is finding it equally successful at the Victoria Palace; Clarice Mayne, at the London Coliseum, and Ramon Newton over the Wireless. Jack Hylton's record of "Chick, Chick, Chicken" has just been released by H. M. Voice, and is one of the best dance records the famous band leader has ever made.

"When I Hear That Song of Twilight," originally featured by Tucker, the singing violinist, is proving one of the best chorus ballads of the year, and several records of this will shortly appear.

"Tokio" is a big success with "Magnets" revue, and is also much sought after by panto. and revue producers. J. W. Rickaby's big comedy hit, "I'm an Airman," has been secured by the firm, and will, without doubt, be the big chorus hit of many pantos. Hilda Glyder will introduce a fine new chorus song, "She Showed Him This: She Showed Him That," at Holborn Empire, on Monday. It is a new acquisition by the famous writers of "Felix Kept on Walking" and "Oh, Star of Eve."

Letters and cablegrams just to hand announce the sweeping success of "Show Me the Way to go Home" in U.S.A., where Vincent Lopez and Ted Lewis are among the first to feature this world hit.

ON THE ROAD.

(Continued from page 12.)

WHIRL OF THE WORLD.—Oct. 26, Grand, Clapham.
WHIRL OF THE FAIR.—Oct. 19, Hippo., Lewisham.
WHITE HEATHER.—Oct. 26, Olympia, Dublin; Nov. 2, O.H., Londonderry.
WHIZZ.—Oct. 26, Tivoli, Aberdeen.
WHIRLWIND OF 1925.—Oct. 26, Empire, West Bromwich.
WILDFIRE.—Oct. 26, Pavilion, Glasgow.
WINNERS OF 1925.—Oct. 19, Tivoli, Barrow-in-Furness.
WORKSHY.—Oct. 26, Hippo., Portsmouth.
ZIP.—Oct. 26, Hippo., Aldershot.

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Oct. 19, H., Manchester — Oct. 26, Hippo., Liverpool

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"SAUCY SUE"

Mr. Tom Walls' latest production, "Saucy Sue," made its London debut at the Shepherd's Bush Empire last week with a success which augurs well for a lengthy run. Mr. Walls has evidently aimed at giving music-hall patrons what they want, and a mildly melodramatic story is allied to much pleasant singing, dancing, and comedy. The plot is concerned with one, Bill Higgins, a Covent Garden porter who comes into money and buys the impoverished estates of Scarcliffe Castle with a view to doing things in style. All sorts of events occur which would discountenance anybody less imperturbable. He is even falsely accused of passing counterfeit notes. But in the end Bill triumphs over all his adversaries and wins the heart of the fair Pamela Scarcliffe, who thus once more becomes mistress of the mighty mansion and grounds. The scenes in Scarcliffe Castle, together with a vision of a race-course, are displayed with lavish magnificence, and the sporting incidents, which constitute one of the side issues, are bound to be very popular wherever "Saucy Sue" goes.

The all-important Bill Higgins is played by Mr. Jack Barty. He is undoubtedly a splendid comedian not only in the sense that he extracts every ounce of fun from his situations, but also because he imparts, by some subtle means, the impression that the "new squire" is at heart a shrewd fellow who can separate the gold from the tinsel. One of his best individual efforts shows him apostrophising a race-horse, more in sorrow than in anger as to "how it is done." He also shares with Pamela the exposition of "Memory Land" which is undoubtedly the song-hit of the show, and so brightly is it put across that there were three encores on the occasion of our visit. The part of Pamela is engagingly played by Miss Nora Roylance, who not only sings and dances with unflagging spirits, but also takes full advantage of the dramatic moments of the piece. Other principals include Mr. Rex Romaine, who appears as an aristocratic young blade, shares with Miss Roylance a capital number, "Someone Else," and generally contributes some neat, clear-cut work; Mr. George Manton, who makes an effective Sir John Scarcliffe; Mr. Josh Dixon, who successfully enacts the "villain of the piece," and Miss Fay Norris, who makes an attractive Muriel. Other names to be mentioned in the long cast are Miss Barbara Lunnon, Miss Marjory Verne, Miss Mabel Goldsworthy, and Messrs. Walter Sutch, James Carson, Jack Stodart and W. Garyson Mann. The music, which has been specially composed by Mr. Herman Darewski, is distinctly above the average, the lyrics by Mr. Cyril Hemmington, and including a topical ditty "In the Good Old Days" are unfailingly bright, whilst the work of production has been carried out by Mr. Tom Walls with all his wonted efficiency.

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"A WEEK'S PLEASURE"

Archie Pitt's "A Week's Pleasure," which was at the Ilford Hippodrome last week keeps the house in a roar of laughter from beginning to end. There are nine scenes, every one of which is mirth-provoking. In the first (the Market Square, Slowborough) opportunity is afforded for the display of the exceptional talent of Betty Fields (as Myrtle Muggins), Walter Amner (Sydney Wattle), Claire Ruane (Mrs. Littlewitt), Frank Weir (Mr. Littlewitt), Pat Aza (the Rev. Mr. Nelson), and Harry Daniels (the village "bully"). The patter between the Scoutmaster (Harry Daniels) and the porters (Pat Aza and Archie Gibbon) in a railway booking-office is side-splitting, and the duet at the hands of June Stirling and Archie Gibbon, "When Nobody Loves You," is much appreciated. The Tabs are here introduced. They are a troupe of dainty songsters and dancers, "San Francisco" being one of their best numbers. Scene three (the Railway Station) is wonderfully realistic, and here the escapades of Myrtle, Sydney, and Mr. and Mrs. Littlewitt divert the audience. "A Game of Cards," for which the two porters and the sad lady (June Stirling) are responsible, comes in for loud applause. It is well-deserved, for the item is a novelty and well done. The famous 13 Busbys enter at this point and "Give a send-off to Scout-General Burrows," and here an opportunity is given for a praiseworthy instrumental rendering of "Show Me the Way To Go Home," with the jazz effects, amongst other contributions. This is followed by a trio (the Scoutmaster and the two porters) in "One Good Deed a Day." Scout-General Burrows then sings very pathetically in a sweet falsetto voice, "If I Might Come To You." Scene four is opened by the Busbys dressed as page boys who distinguish themselves as clever dancers. The scene is just as funny as its predecessors, and the comicalities of Myrtle, Sydney, and Mr. and Mrs. Littlewitt are diverting. Scene six (All Aboard) is a faithful reproduction of a moonlight trip in a boat in which the four principal characters are engaged. The scenic effects here are uncommonly good, especially the storm. Scene eight (Front of the Hotel By Night) gives fine scope for three numbers at the hands of Myrtle in "I Am Scared To Death To Hold My Breath Under the Water," "A N'Egg, Some N'Ham and a N'Onion," and "The Wife of the Sheik of Araby." Scene nine (Ballroom of the Grand Hotel, Blackpool) is the grand finale.

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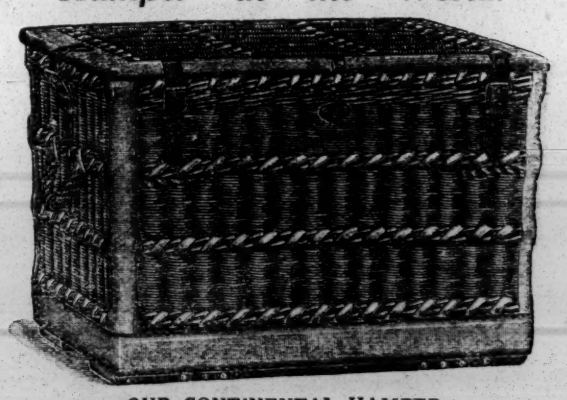

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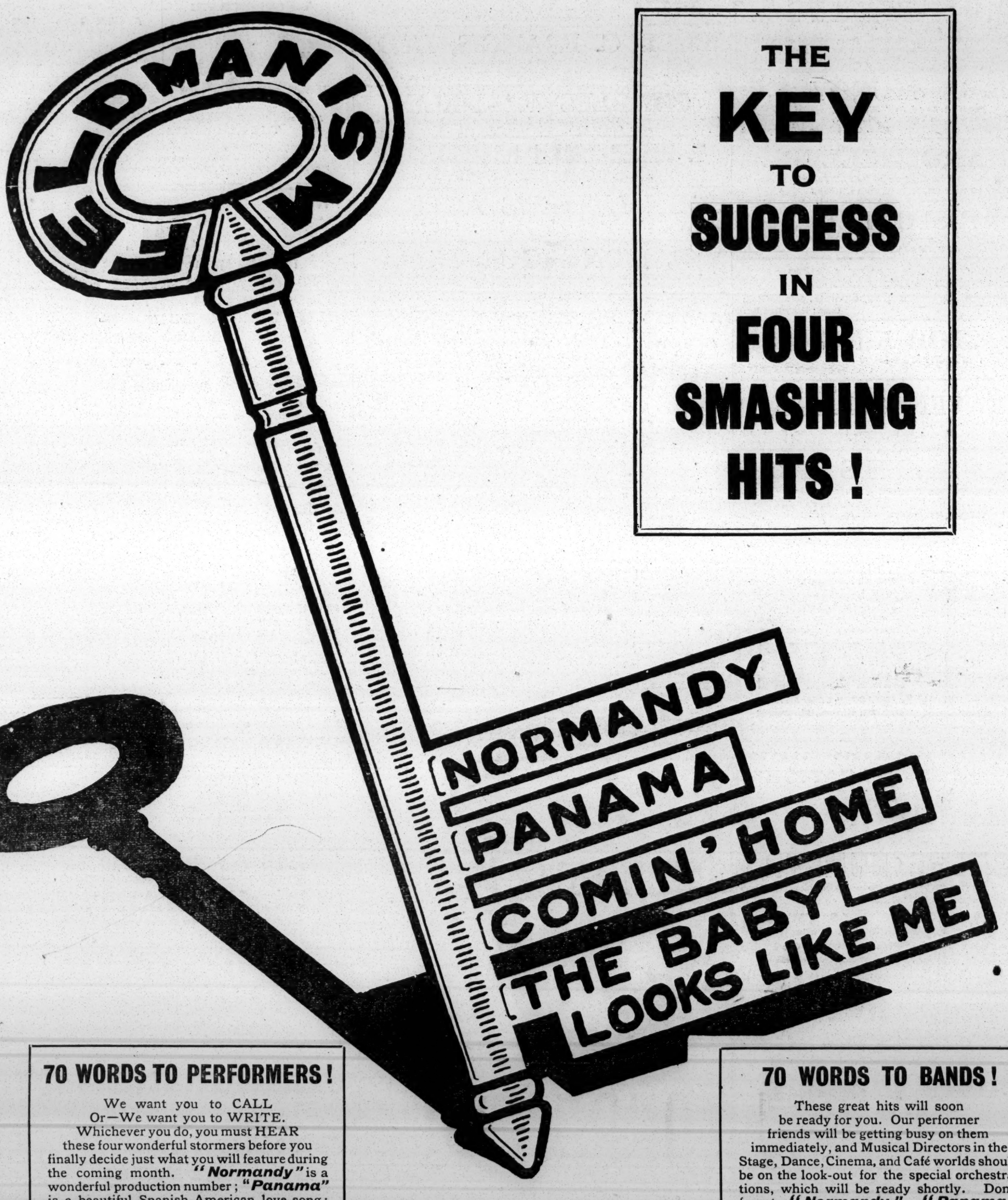

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